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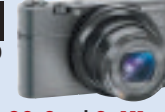
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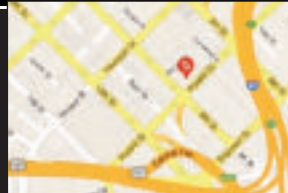
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FOOD & DRINK EDITOR Anna Roth

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ONLINE NEWS EDITOR Erin Sherbert

ASSISTANT ONLINE NEWS EDITOR Mollie McWilliams

CLUBS & CALENDAR EDITOR John Graham

PROOFREADER Stewart Applin

EDITORIAL INTERNS Natalia Aldana, Joseph Geha

CONTRIBUTORS Casey Burchby, Lou Bustamante, Ben Christopher, Alexis Coe, Kate Conger, Sherilyn Connelly, Jonathan Curiel, Heidi De Vries, Nathaniel Eaton, Scott Foundas, Michael Fox, Ed Gonzalez, Tim Grierson, Jason Henry, Aaron Hillis, J. Hoberman, Lily Janiak, Chris Jensen, Tara Jepsen, Pete Kane, Alee Karim, Mark Keresman, Jonathan Kiefer, Dan Kois, Michael Leaverton, Josh Leskar, Paul Malcolm, Brian Miller, Dan Mitchell, Ron Nachmann, Michelle Orange, Tamara Palmer, Alejandro Perez, Charles Petersen, Sam Prestianni, Gregg Rickman, Jim Ridley, Vadim Rizov, Chris Roberts, Dan Savage, Katy St. Clair, Andrew Stout, Rachel Swan, Katie Tandy, Ella Taylor, James C. Taylor, Robert Wilonsky, Chuck Wilson

## ART

CONTRIBUTING ARTISTS AND PHOTOGRAPHER Mike Koozmin, Anna Latino, Fred Noland

## PRODUCTION

PRODUCTION MANAGER Brad Saiki

PRODUCTION DESIGNER Aaron Joseph

PRODUCTION INTERN Prince Simunyu

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How a shy kid from Laguna Beach became the best pop songwriter in San Francisco rock.

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## Armchair Travel

S.F.'s first Sri Lankan restaurant turns out to be yet another small plates place.

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### On the Cover:

Photograph by Mike Koozmin. Background painting designed by Eric Bauer and Kim West, painted by Eric Bauer and the "ultimate party crew." Original image modified.

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## SALTY BUSINESS

**Strong regulation needed for sustainable food production:** To me, it is a priori that "... environmental preservation and sustainable food production can co-exist," only if public policy is effective and commensurate with aggressive industry regulation ["Shuck and Jive," Anna Roth, feature, 5/15].

AWAYNERAMSEY

**Resident wants oyster company to move on down the road:** The Drakes Bay Oyster Company simply is not natural, no matter how it twists its story. My family is third generation Marin and Sonoma residents; we want the shoreline put back the way it was created originally! They have sucked out every dollar that they could and now it is time to go. We would like to say goodbye and good riddance to the shuckers and jivers, the sooner the better.

EMMASKIN

## WINE AND DINE

**Review misses the point of the restaurant's purpose:** There are already so many gritty parts of S.F. for everyone to enjoy ["Everybody Loves a Good Whine," Anna Roth, Eat, 5/15]. Why does Roth feel it's necessary to write a negatively slanted article about two locals who are trying to start a business? It's

not like Starbucks and Chipotle are entering the strip — it's all small business supporting the neighborhood. How is grittiness and boarded-up store fronts somehow better than a rejuvenating neighborhood where its residents can feel safe walking down the street and have places to go where we live?

KJBW888

## HELPING OTHERS

**Reader calls for the taxation of the Yuppies:** San Francisco is terrible at getting sick people help ["To The Rescue!" Albert Samaha, News, 5/15]. One of the worst cities for public health there is. Why doesn't the city tax all the yuppies that are destroying my ability to live here at all, and fund some kind of mental health outreach?

GALSER.MARCOS

## MAKING MUSIC FOR MONEY

**Make a record with personal funds:** This is ridiculous, these guys don't need money to make a record ["Almost Famous," Katy St. Clair, Music, 5/8]. Put your money towards people who weren't born with a silver spoon in their mouths.

YOU.

## BLOG COMMENTS OF THE WEEK

**The love connection:** I always said I would meet my future wife on mass transit; great blog post ["How to Score a Date While Riding BART and Muni," Max A. Cherney, the Snitch, 5/15]. Why go speed-dating when people have BART? Just look for the babes without a wedding ring!

BUBU

**New car share startups need rules and regulations:** Treat them like all other public/private transit systems ["State Cracks Down on Ridesharing Services Again Over Questionable Policies," Rachel Swan, The Snitch, 5/14]. Require a chaperone driver's license, inspection of vehicles, and proper insurance to start with.

SEBRALEAVES

### Letters Policy

We welcome letters to the editor via mail, e-mail, or fax. Letters may be edited for length and clarity, and must include your name, address, and daytime phone number (for confirmation only). We prefer letters intended for publication to be 250 to 350 words in length.

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## SUCKA FREE CITY

## BRAIN DISTRUST

The problem with a good psychiatry protest is all the Scientologists.

BY JOE ESKENAZI

**T**he Achilles heel of the Occupy movement was that extreme and — some would say — unbalanced individuals hijacked the spotlight and the message.

So, perhaps it's fitting that this past weekend's protest, titled "Occupy the American Psychiatric Association," was forced to reschedule so that extreme and — some would say — unbalanced individuals wouldn't hijack the spotlight and the message.

The APA gathered in the city over the weekend prior to the rollout of its controversial fifth edition of the *Diagnostic and Statistical Manual of Mental Disorders*. On the 18th, the marching masses of the Citizens Commission for Human Rights, outfitted in matching T-shirts reading "CHILDHOOD IS NOT A MENTAL DISORDER: Stop Psychiatric Drugging of Children" were slated to demonstrate at Moscone Center. Occupy the APA wanted nothing to do with them.

"There was an announcement they were going to do their protest on the 18th, so we moved ours to the 19th," explains Jim Gottstein, a co-organizer of Occupy the APA, a gathering of mental health professionals, patients' rights advocates, and other critics of a drug-first approach to mental well-being. "We want no confusion about this being a joint effort."

That's because while the CCHR describes itself as a "psychiatric watchdog," it's also an offshoot of the Church of Scientology — which wants to do to psychiatry what your dog wants to do to a squirrel. For folks like Gottstein with nuanced objections to the current state of psychopharmacology, it's deeply frustrating to be constantly queried if he's part of a Scientology front group.

He isn't. But there is common ground. Both the psychologists protesting on Sunday and Saturday's Scientologists object to the lowering of thresholds in the *DSM* for conditions such as Attention Deficit Disorder, which led to a boom in drug prescriptions.



Kirk Schneider, a psychologist and adjunct professor at San Francisco's Saybrook University, worries about a "growing reductionism in psychiatry that is equating people with their biochemical functioning — and the main reason for this is so they can be treated with drugs."

The CCHR has long targeted ADD as bogus and lobbied against therapeutic drugs for minors. But it goes further — Scientology founder L. Ron Hubbard likened psychiatry to terrorism. The church's current leader, David Miscavige, has been quoted stating that one of Scientology's ultimate goals is to "eliminate psychiatry in all its forms."

So, if you were seeking a method to discredit people like Schneider and Gottstein — complex men who use words like "holistic," "Procrustean," and "reductionism" — there's no easier way than by tying them to Scientology. "The presence of Scientology in the storytelling mix served to taint all

criticism of the medical model and psychiatric drugs, no matter what its source," author Robert Whitaker lamented in *Anatomy of an Epidemic*.

Having a straw man is handy for the psychiatrists and drug companies who stand to financially benefit from the *DSM*-5's proscriptions. Says Gottstein with a sigh, "If the CCHR didn't exist, the psychopharmaceutical complex would have to invent them."

## Bells and Whistleblowers

The Ethics Commission majors in Ironic Studies.

**A**t times, the efficacy of the city's Ethics Commission is akin to a strongly worded resolution used to combat a building-sized reptile rampaging through downtown. A recent move may give solace to future reptilian invaders.

Last week, Brett Andrews was tapped by the Board of Supervisors Rules Committee for a vacancy on the Ethics Commission; his candidacy will be decided by the full board on June 4. This spawned an interesting situation: The Ethics Commission oversees whistleblower retaliation cases. And Andrews' nonprofit, Positive Resource Center, is embroiled in an ongoing lawsuit brought

about by a self-proclaimed whistleblower alleging retaliation.

Jane Gelfand is the former managing legal director at PRC, a nonprofit helping HIV-positive clients obtain and keep disability benefits. She filed suit against PRC in 2011 alleging wrongful termination and multiple labor code violations.

At issue was PRC's entry into a contract with the Social Services Administration regarding the "Ticket to Work" program for disabled clients hoping to enter the workforce. Gelfand's suit alleges enrollees in this program "would mostly likely no longer be eligible to receive the Social Security benefits that the attorneys ... helped them obtain. In essence, the goals of the Ticket to Work program were diametrically opposed to the goals" of PRC.

She claims none of the center's attorneys were informed of this contract — which resulted in disclosure of "privileged and con-

fidential attorney-client information" to the Social Security Administration.

After months of increasingly wrought back-and-forths with executive director Andrews, the suit claims, Gelfand found herself "constructively discharged." Around half a dozen fellow attorneys jumped ship too, according to a former staffer.

Several messages for Gelfand were not returned. Andrews sent an e-mail stating the parties have reached a "settlement in principle" in which his group needn't admit to any wrongdoing. He referred *SF Weekly* to prior legal filings in which PRC accused Gelfand of "bullying" her colleagues and attempting to poach staff for her own nonprofit venture.

J.T. Swanson, a former PRC attorney who left alongside Gelfand, scoffed at those claims. When asked how he felt about his former boss Andrews handling whistleblower retaliation cases, he laughs. "It's ironic. I'll tell ya that." J.E.



# WITH ALL DUE RESPECT

The risk of marketing yachting as “NASCAR on water” is that you’re creating NASCAR on water.

In the NASCAR-themed epic *Talladega Nights*, Will Ferrell’s character explains that prefacing his statements with “With all due respect” allows him to subsequently say whatever he wants (in this specific case, telling his boss “With all due respect, I didn’t realize you’d gotten experimental surgery to get your balls removed.”).

Today’s San Francisco version of “With all due respect” is unfurled by critics of the NASCAR-themed epic that is the America’s Cup: They issue de rigueur wishes for a successful boat race to preface a scathing evisceration of the planning and funding of the event. Sadly, in recent weeks, the definition of “success” was radically altered by the death of British Gold Medalist Andrew Simpson, after Team Artemis’ massive boat broke apart in routine conditions and trapped him beneath it.

Race organizers’ promise that they’d deliver “the crash and burn” of “NASCAR on water” has been one of the few elements of the regatta to go as envisioned — with disastrous results. Now event backers and critics alike will be on pins and needles during races, hoping no one else gets killed.

In the wake of Simpson’s death — and unnamed America’s Cup sailors venting in the *New Zealand Herald* that the AC72 catamarans are “Godforsaken deathtraps” that should be relegated to “museums and pictures” — race organizers last week opted to sail forward with the event with little deviation from the course at this juncture.

Let’s hope this plan works out. With all due respect, not much has.

The America’s Cup was pitched by erstwhile Mayor Gavin Newsom as just the thing to compensate for the 49ers skipping town after spurning his plans for their new stadium to be built atop a radioactive Superfund site.

Rosy economic projections conjured up possibilities of 15 free-spending yachting syndicates taking up residence in San Francisco and helping to generate \$1.4 billion in dinero, while providing work for 8,800 locals. These were numbers that inspired even stalwart America’s Cup supporters to tell *SF Weekly* at the time, “extremely optimistic is an understatement.” But they would be regurgitated, for years, even after the bloom was off the America’s Cup rose.

The promise of San Franciscans being able to remove their socks and shoes and wade through the money was used to justify forking over vast swaths of the city’s



ASSOCIATED PRESS

central waterfront to yachting billionaire Larry Ellison. This mayorally backed move would have cost the city and port hundreds of millions of dollars — and, *SF Weekly* reported in 2011, resulted in port staff clandestinely bending the ears of city politicians to halt a plan that would have eviscerated port finances.

Halted it was, leading to a tidier giveaway of less-vast swaths of the northern waterfront. This would have cost the city mere scores of millions of dollars and could have left the port reimbursing Ellison’s heirs into the 22nd century. This plan, too, was abandoned last year on the cusp of an all-but-certain Board of Supervisors’ vote of approval when, per inside sources, Ellison abruptly backed away.

That led to the current, pared-back Cup iteration (like Dr. Who, the regatta manages to regenerate into something new and peculiar every time it dies). In the current plan, the city isn’t reimbursing anyone into the 22nd century. But it’s highly unclear if the city will be reimbursed.

Despite years of unambiguous warnings from budget-minded officials that private America’s Cup fundraisers’ loose obligation to “endeavor” to reach their goal could leave the city holding the bag, just such a scenario manifested itself this year. This was the inspiration for Supervisor John Avalos’ primal lament that “All the members of the Board of Supervisors were fucking played.”

Along the way, a welder inadvertently incinerated Pier 29, America’s Cup organizers tossed half their staff overboard in a cost-cutting move, preliminary races were nixed, projections confirmed port officials’ fears the Cruise Ship Terminal could be a money pit, teams publicly considered dropping out, and city residents are now menaced by pending appearances of 311 and Train during the America’s Cup Concert Series.

## The fatal wreck.

It started with a vision of 15 sailing teams out on the water. Now there are four — and the Jonas Brothers.

Simpson’s death exposes the macabre paradox undermining the sole element America’s Cup cheerleaders and haters could agree on — that the spectacle of massive boats hitting damn near a mile a minute within a few yards of shore would be exhilarating.

In order to maximize the new experience of near-shore yacht racing and create a television audience for an event normally as engaging as chess, organizers pushed the AC72s. There have never been ships like these hulking, cutting-edge marvels — and, now, there may never be again. Their vast power and speed — and the ever-lurking possibility of a fantastic smackup — were selling points; your humble narrator witnessed an America’s Cup official showing a gathering of marine professionals a five-minute “highlight reel” of oversize catamarans colliding, flipping, and sending Lilliputian crew members hurtling into the sea.

This is the essence of “NASCAR on water.”

Perhaps in the future, TV networks might pay to put America’s Cup races on the air — instead of the opposite, which is now the case. The marine professionals, however, didn’t seem overly enthused by the notion of Rock ‘Em Sock ‘Em Yachting, and it remains to be seen how the nautically challenged take to the event. The great risk is that the America’s Cup is now too NASCAR for the yachting crowd and too yachting for the NASCAR crowd.

Of course, sailing these amazing but dangerous ships carries risks of a far graver nature. Let’s hope for no more unsuccessful boat races.

E-mail Joe.Eskenazi@SFWeekly.com

## The Fiber-Optic Umbilical

Pay-TV companies want you to forget about all that Internet media nonsense.

You want to cut the cable cord, but aren’t clear on how to do it. You aren’t much of a gadget geek, you don’t regularly follow tech news, and while you may have a Netflix account, you may not know about the alternatives: Hulu, Blockbuster, Amazon Prime, iTunes, etc.

You are even less familiar with the hardware that ports Internet video to your TV: Apple TV, Roku, Boxee, and various game consoles and smart TVs. You could do your research online, but if you want to get all the most basic information in one place, pay \$2.99 to download the e-book *Your Guide to Cutting the Cord to Cable TV* by Mark Glaser of PBS Mediashift.

There is a debate over whether cord-cutting is a big phenomenon or limited to a small portion of the viewing public. Glaser cites a recent study that found that 4.5 percent of households had no pay-TV of any kind (cable, satellite, or fiber-optic). That’s not huge, but it’s 23 percent higher than the year before. The argument that cord-cutting isn’t all that popular comes mainly from the pay-TV companies. We don’t yet know how big the phenomenon is going to get, but it’s real, and it’s growing.

That’s mainly because of the cost. The average price of a monthly cable subscription is \$70-\$100. Some cable companies have lowered prices a little over the past couple of years (in response to cord-cutting), but rates for satellite and fiber-optic services have gone up, raising the overall pay-TV average. There’s no real competition in pay-TV markets, so for now, there’s no pressure on prices other than cord-cutting. This isn’t yet an existential problem for pay-TV companies, but it easily could become one. Glaser estimates that about 95 percent of what most people watch through pay-TV is also available through other means, including the Internet and broadcast TV. The remaining 5 percent is crucial, however: It includes premium, cable-only programming like that offered by HBO, sports, and live events like awards shows and most breaking news.

The big question now is whether cable-only networks like HBO will make their programming available online to people who aren’t pay-TV subscribers. If that happens, it will mark a major turning point. DAN MITCHELL



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# THE MAKING OF MIKAL CRONIN

HOW A SHY KID FROM LAGUNA BEACH  
BECAME THE BEST POP SONGWRITER  
IN SAN FRANCISCO ROCK.



BY IAN S. PORT

PHOTOGRAPHS BY MIKE KOOZMIN

The wind on this Thursday night in Austin sags with the din of a dozen hopeful rock bands and the stench of stale beer. In a dark alley behind of a row of clubs on Sixth Street, Mikal Cronin leans into an alcove and tries to light a cigarette. It's tough, both because of the wind and because he's nervous. In about an hour, Cronin will be on the other side of this brick wall, vying for his share of attention from the industry types and journalists at South by Southwest.

But Cronin isn't just another rock purveyor floating hopes on the Texas breeze. Tonight is the official showcase of Merge Records, the storied home of bands like Arcade Fire and Spoon. Tonight, Cronin will have to show why a shy 27-year-old San Franciscan — who only recently came out as a pop songwriter, who never really even sang much before — deserves to land on one of the country's best independent rock labels. He's still a little surprised it happened himself.

"It's unreal," he says of the signing, flicking his cigarette. "I thought they were fucking with me when they approached me."

Until recently, Cronin was just the bass player in the band of Ty Segall, a high school friend and former San Francisco rocker who last year rode gobs of underground enthusiasm to the cover of *SPIN* and the set of Conan O'Brien. Then, in 2011, Cronin released an album he'd written and recorded while still in music school, and everything changed. Rock tunes as good as "Apathy" — a high-contrast blast of fuzzy pop with an instantly memorable chorus — don't come around that often, especially from a brand-new artist. And most of Cronin's debut was as catchy as its first single. Tagged as another scuzzy San Francisco garage-punk, Cronin soon toured the country with his own live band. The strength of "Apathy" got him a meeting at Columbia Records. His debut album was complimented in Pitchfork. The employees at Merge saw him and raved.

And that is how Cronin found himself here, fumbling with an American Spirit in a dark, reeking Austin alley. Tonight, he'll debut songs from his new album, the first for Merge, which won't come out for two months. How this show is received will partly determine what happens next. Will Cronin follow his friend Segall into the realm of sold-out tours, performances on late-night TV shows, and year-end Top 10 lists — and maybe bring the sound of San Francisco rock to more mainstream listeners? Or will his sophomore album sink, as so many new records do, into the background of today's hyper-saturated music industry? There is only one way to find out. All Cronin can do right now is stomp out his cigarette, head back inside, and leave those questions hanging in the wind.

Down in San Francisco's Mission District, just off 24th Street, a weathered white Victorian peers out at the world through dirty windows. A fake severed arm hangs from the front door like some long-forgotten

Halloween prank. A few empty bottles of Miller High Life litter the front yard's half-dead grass, and some old shoes sit on the window frame.

There are two interesting things about this house, besides its appearance: The first is that the people who live, play, and party here make it a sort of epicenter of San Francisco's independent rock scene. The second is that three of those residents went to high school together in Laguna Beach. While their classmates were glamorized in an MTV reality show named after the touristy hamlet, these dudes formed weird rock bands and played for friends at house parties. They loved San Francisco's art-damaged, do-it-yourself rock 'n' roll tradition, so after high school, they all moved here separately. Now, one by one, they're launching out of the incubator of their tight social group and into national notoriety. Segall, who practiced and hung out but didn't live here, was the first: Building on years of buzz, he released three albums in 2012, won national

>> p10





## The Making of Mikal Cronin from p9

acclaim, and sold out his homecoming show at the Fillmore. Word that he was starting another band with Laguna pals Charlie Moothart and Roland Cosio generated unusual excitement around that trio, Fuzz. But the next from this group set to break out is Mikal Cronin.

On a warm, sunny weekday a month and a half after the Austin show, the inside of the Mission Victorian is littered with empty boxes of Olympia and Modelo beer. A thin shadow of a man who always seems a few degrees distant from the action surrounding him, Cronin shuffles out of a bathroom, trying to rub the hangover out of his forehead. His long, unruly strands of dark hair are pulled over to one side. He's dressed in a black T-shirt and black jeans. Last night, Fuzz played its second-ever club show in San Francisco; afterward, the crew came back here and celebrated until the early morning. And when your old friends' proto-metal outfit packs the Rickshaw Stop on a weeknight, participation in the after-party is a given.

If you asked a knowledgeable outsider about San Francisco's indie music scene, you would expect to hear about bands like Thee Oh Sees, Sic Alps, and Ty Segall (who recently moved to L.A.) — and also probably the genres “psych-rock,” “garage rock,” or “garage punk.” They're fair, as labels go, since these groups are heavily influenced by primitive, sometimes trippy guitar music from the '60s and '70s: the Stooges, the Velvet Underground, Neil Young, and the MC5, among others. And whether the music leans more psychedelic (like Thee Oh Sees), punk (like some Segall) or folk (like Sic Alps or other Segall), a gritty aesthetic and DIY values have long been popular among guitar bands in the City by the Bay.

Cronin's connection with this scene is clear: He shares not only a home city with Thee Oh Sees, but also musical collaborators and a SOMA practice space. He has even more in common with Segall: drummer Emily Rose Epstein, a similar taste in guitar amplifiers and distortion pedals, and recording locales, not to mention the fact that they've played in bands together since high school. When his first album came out, all anyone knew about Cronin was that he was Segall's bass player and old pal from Southern California: The poppier, more introspective yin to Segall's blond-haired, fire-breathing yang.

But later that afternoon, sitting in the grass of Bernal Heights' Precita Park, Cronin

explains why he doesn't think he fits the stereotype of the S.F. sound. “I don't see the connection,” he says of scene leaders Thee Oh Sees. “I love the music, they're one of my favorite bands... but I don't see Thee Oh Sees writing a piano ballad.”

Until recently, it wasn't clear how different Cronin was. But his new album for Merge, *MCII*, is not a garage-rock record, or a punk record. It's a gorgeous, deeply personal pop record — jangly, hooky, and unafraid to stick a piece of slow-burning melancholy called “Piano Mantra” at the end. Along with molten guitars, there are saxophones, strings, acoustic guitars, and, yes, piano, all rendered in high-fidelity. “I let myself put the vocals on top this time, pretty clean, which is really ter-



rifying,” Cronin explained that night in Texas.

Unlike his friends, Cronin also gets confessional. In songs with titles like “Shout It Out,” “Am I Wrong,” “See It My Way,” and “Don't Let Me Go,” Cronin is airing his own struggles, not writing fiction or filler. Easygoing but not always upbeat, he isn't the sort of person to waste time posturing. “I told myself with this project the main mission statement would be to just be honest — honest musically and lyrically,” he explains in the park, pulling out another American Spirit. “I'm sick of bands with gimmicks, and sick of music [that's] trying to lean on a genre too hard.”

So a lot of *MCII* is about a mid-twenty-something transitioning into proper adulthood — the “struggle of knowing what you

have to do to make yourself a happier person, but not doing it,” he says. “Like, I know I should be going to sleep at 11 o'clock and getting a good night's rest, but I was up last night 'til 4 o'clock.” Yet there's clearly more to his new songs than worrying about getting enough sleep. “I've been starting over for a long time,” he sings on album opener “Weight.” “I'm not ready for another day I fail at feeling new ... I'm not ready for the moment/ I'm not ready for the weight again.”

Asked what he's so conflicted about, Cronin pauses. “I'm an extremely self-critical person,” he says quietly. “I know what would make me happy. But I'm negative about my choices sometimes, and how I'm deciding to lead my life, and how I'm dealing with people I love.”

Which is how we all feel sometimes, right? The emotional core of Cronin's songs aren't unique conflicts — they're everyday, universal rubs, like balancing relationships with work. But, like the best songwriters — and precious few S.F. garage rock bands — he's canny enough to sing about his problems while staying vague about exactly what they are. So when you listen to Cronin sing about not being ready for another day, it's easy to feel like he's speaking for you.

There's a certain mystery to the craft of pop songwriting, some rare qualities that make a tune feel fresh and exciting over countless listens. Whatever they are, Cronin seems to preside over a bottomless well of them.

**Though often linked to San Francisco's garage-rock scene, Cronin doesn't think his music quite fits in. “I don't see Thee Oh Sees writing a piano ballad,” he says.**

His songs propel forward over an ever-shifting bed of instruments: A soft section abruptly explodes into fuzzy chords, a climactic guitar solo unexpectedly comes on an acoustic guitar, a saxophone blares out of nowhere to cast things in a new light. A song will begin like some carefree surf-pop anthem, then become dark and angsty. Cronin's mastery of loud-quiet changes strongly recalls Kurt Cobain, so it's no surprise that Nirvana was his first musical

obsession. And like Nirvana's best work, Cronin's dynamic shifts work in service of that pop grail: a sticky melody.

“If you're just listening to the new record, it sounds like a singles collection, because every song is so catchy and so memorable,” says Mac McCaughan, the co-founder of Merge Records and the indie rock band Superc-hunk. “Even [his] demos sounded like that.”

Leaning back on the park grass with his shoes off, Cronin mentions another influence on his music: college. He studied music in an untraditional program at California Institute of the Arts in Valencia, where he played electrified saxophone in a death metal orchestra, performed in a Balinese gamelan ensemble, and started a hardcore punk rock band. He begins to count the number of instruments he can play, and it takes two hands to keep track. “I've never wanted to focus on one instrument and get really good at it,” he explains. “I just wanted to fuck around on everything.”

Cronin says he doesn't use his formal education much in playing pop-rock — though it did let him write out his own string parts — but the knowledge clearly makes a difference. Cronin's music feels exceedingly aware and in control of all of its elements, the work of a consummate tunesmith. If his friends in Fuzz are the city's Black Sabbath, his band is its Beach Boys.

But until a few years ago, not even Cronin's friends knew what he could do. He screamed or shouted in their high school punk bands, and played squirrelly saxophone lines, too. But he didn't sing things that were pretty. “He has literally a perfect voice and pitch and ability, which is kind of incredible,” says Segall, over the phone from a family trip to Chicago. “And he never showed anybody until recently.”

Shortly after his debut album was released in 2011, Cronin was asked to a meeting at Columbia records. He made it past a security guard and a lobby with a huge, expensive-looking painting on the wall, and into the office of some limey A&R guy. “They were saying, ‘Yeah, we had a conference call. We were listening to your song ‘Apathy’ with 25 people in the room and trying to think up marketing ideas,’” he recalls now, laughing. “It was just fucking surreal and weird.”

Cronin says he never considered signing with Columbia. But the meeting confirmed that his first single got a lot more attention than anyone expected. One of several indie labels interested in Cronin, Merge e-mailed him at South by Southwest in 2012, went to a show, and eventually asked him to come aboard.

Cronin made his debut album during the spring break of his last year of music school at a funky, underground studio in Chinatown known as Bauer Mansion. It went well, but not perfectly: “I had a bigger version for the music than I was able to realize,” he says. He went back there for the second record, and again played nearly all of the instruments himself. But this time, following the process Segall took with his last album, Cronin had the new recordings mixed in the posh, ultra-professional environs of Berkeley's Fantasy Studios. The difference is immediately clear.

Sitting in Precita Park this afternoon, looking out over the Mission District, the question arises what he wants to happen when this new album finally comes out a lit-



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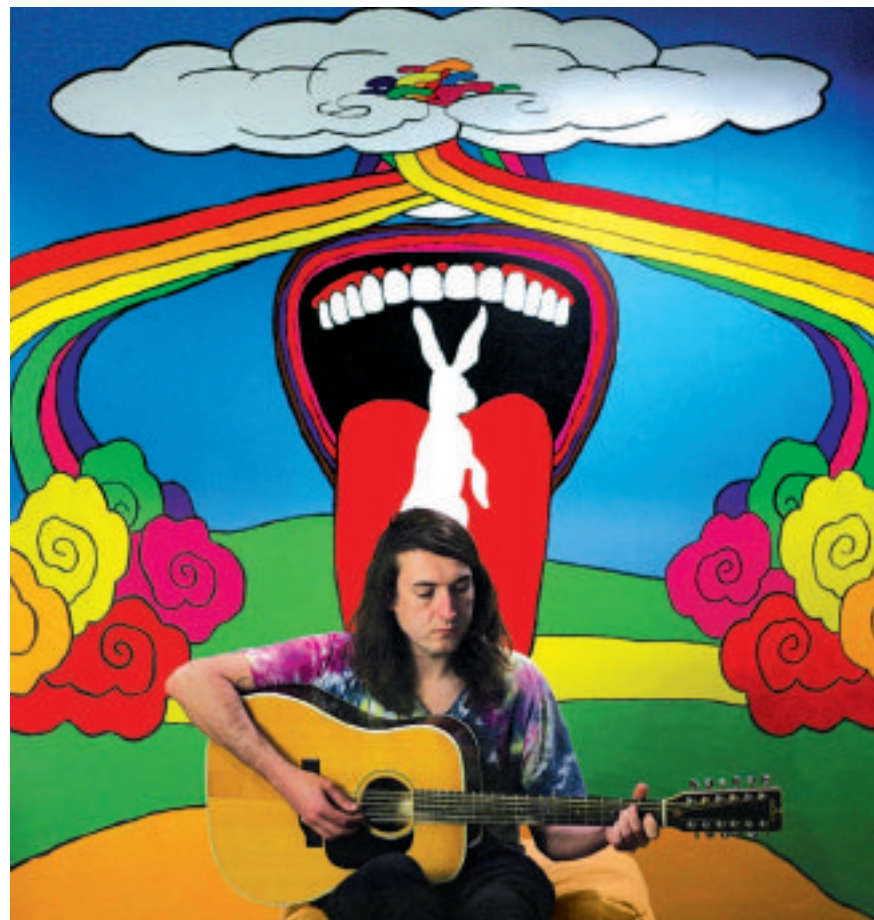
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### The Making of Mikal Cronin from p10

tle over a week from now. And Cronin doesn't seem to have an answer — partly because he's living a dream he never thought would come true. At one point, before music school, he was a studious would-be psychology major at Lewis & Clark College in Portland, more concerned with getting a good job after graduation than playing music. But when a back injury and heavy depression forced him to return home halfway through sophomore year, he went back to playing in bands with his friends. After a couple years at community college, he got accepted to the music program at Cal Arts (his mother, a doctor who plays harp and piano in her spare time, accompanied him for the audition). But aside from moving to San Francisco, Cronin says he never thought much about what he'd do after finishing. As it happened, he lucked into a spot in Segall's live band, and has been a full-time musician ever since.

"I never had big expectations about being a pop star," he says. "I don't have any big goals or aspirations. I just want to keep myself inspired to write good songs."

But a few days before the release of *MCII*, signs begin to appear that Cronin might have some more things to consider.

The first big review to appear is Pitchfork's: The king-making independent music site has given Cronin's new album an 8.4 score and the coveted "Best New Music" tag. His booking agent texts from vacation in Puerto Rico to congratulate him. Then, on May 7, the album's official release date, The Onion's influential (and finicky) A.V. Club site gives *MCII* an enthusiastic A-minus. *SPIN* weighs in a few days later, with a 9 out of 10 score and a special "Spin Essentials" ranking. All in all, the new album gets some of

**Until recently, Cronin was best-known as the bass player in the band of Ty Segall, a high-school friend from Laguna Beach and now former SF rocker.**

the most positive reviews any San Francisco rocker has seen in years.

Most importantly, with the reception of *MCII*, Mikal Cronin becomes best known for being Mikal Cronin. He's no longer just Ty Segall's bass player. He's not some new kid on the roster of a famous indie label with something to prove. He is now the best pop songwriter in the San Francisco rock scene — and the latest torchbearer for the city's long tradition of independently made, aggressive guitar music. If anyone has a chance of getting that sound out to the mainstream world at large, it's him.

So naturally, on the day of the album's release, and one day before he and the band leave for a brief European stint, Cronin is hungover. Again. There was another little party at the white Victorian last night celebrating the new album, and its after-effects aren't helping anyone concentrate inside the band's cramped, sweaty practice studio. There's no P.A. here today, so Cronin's vocals are inaudible over the bright jangle and monstrous fuzz of his songs. But as the band roars through numbers old and new, sounding tight and crisp and endlessly melodic, Mikal Cronin closes his eyes and sings hard anyway.

E-mail [Ian.Port@sfweekly.com](mailto:Ian.Port@sfweekly.com)

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### SATURDAY

PAGE 18

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PAGE 22

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## SUN 5/26

▼ PARADE

### BUDGET GLITTER STILL SHINES

"You don't cancel Christmas, and you don't cancel **Carnaval**," said organizer Roberto Hernandez back in March, when it looked like the cultural festival might not happen this year due to fiscal troubles. Since then, Hernandez and a coalition of nonprofits have been hustling overtime to bring the event's cost down from \$900,000 to a more reasonable \$300,000. This will mean no stages and a focus on volunteers, but, hey: Carnaval is happening! Get ready for fantastic drummers, glittering costumes, and beautiful ladies who step and shimmy down Mission Street in grand Carnaval style. The family festival on Harrison Street is on as well: It will be closed from 16th to 24th streets all weekend, and Sunday's parade will follow the traditional route from 24th and Bryant to 17th and Mission. This year's parade contingents include Danza Azteca, Hot Pink Feathers, Loco Bloco and the Star One Art Car. Let's all give a big "odelay" to Hernandez for making it happen.

The Carnaval Grand Parade starts at 9:30 a.m. at 24th and Bryant Street, S.F. Admission is free, grandstand seating is \$25; visit [carnavalsanfrancisco.org](http://carnavalsanfrancisco.org). DEVIN HOLT

## SUN 5/26

▼ CONTESTS OF INEBRIATION

### DRUNKENN SEPPLING BEE

"L-L-L-L-Lfffff." What word is spelled like that? Nothing, but you never know how you might start spelling words when you're drunk. That's the idea behind the aptly-named **Drunken Spelling Bee**, during which competitive spellers can get all the beer they want for just \$15 until they get a word wrong. There will be ESPN-style commentary just like on TV, and if spellers get a letter wrong, they have to take a drink. And the winner gets — you guessed it — free drinks. There's going to be a whole lot of drinking, which is really the one thing that's always missing from the annual spelling bee they show on ESPN. They thought they were making things more interesting by deciding to make the kids define the words in addition to spelling them, but really all they needed to do was throw some booze into the mix. Not saying kids should get drunk, but maybe if the announcers and the parents had the opportunity to knock back a few they could start shouting or heckling, and it seems like that could be fun. By the way, that word you were trying to spell was S-H-asterisk-T-F-A-C-E-D.

The Drunken Spelling Bee starts at 6 p.m. at Cafe Royale, 800 Post St., S.F. It's free to enter or attend, but bring cash for beer. 441-4099. EMILIE MUTERT

## WED 5/29

▼ DANCE

### ARE ANNADROIDS BETTER THAN ELECTRIC SHEEP?

Plastic, fantastic, sarcastic robot dolls on the loose: **Anna and the Annadroids presents *Dullface***, the newest quarter of their tetralogy *Man(u)fractured*. Anna Sullivan's works are surrealist meditations on replication, mechanization, and objectification danced by a regiment of kabuki-faced cyber-marionettes. It's geishas meet the funhouse, Dr. Coppelius meets Dr. Who, Betty Boop meets genetic cloning, all backed by electronic music by San Francisco's ill.Gates and Brooklyn's Tonikom. With interactive video and athletic movements based on classical and street dance, *Dullface* is a spectacle meant to make you think about sexuality and the constant manufacture of the self in a consumerist society. Sullivan's "digitally enhanced" pieces are playful but more than a little scary, conceptual works that draw on and play out pop culture dreams and nightmares.

Anna and the Annadroids presents *Dullface* May 29-30 at 8 p.m. at the Garage, 715 Bryant St., S.F. Tickets are \$20; visit [brownpapertickets.com/event/370712](http://brownpapertickets.com/event/370712). IRENE HSIAO



## Calendar

Calendar listings are offered as a free service to SF Weekly readers and are subject to space restrictions. To have a listing added, contact Clubs and Calendar Editor John Graham by e-mail (Calendar@sfweekly.com), fax (777-1839), or mail (225 Bush St. 17th, Floor, S.F., CA 94104). To change an existing listing, call 536-8147. Deadline is noon Tuesday for the following week's issue. Except as noted, all phone numbers are in the 415 area code. Listings rotate regularly, as space allows. Our complete listings of local events — searchable by keyword, date, and genre — are available online.

## ART - GALLERIES

**111 Minna Gallery.** *The Fantastic 50:* Group show of 50 (count 'em!) artists curated by Irene Hernandez-Feiks and Wonderland S.F. Through May 31. 111 Minna St., San Francisco, 974-1719, www.111minnagallery.com.

**IAM Gallery.** *Designing Outside the Lines:* A multi-disciplinary art show inspired by classic Lego toys and featuring works by Ego Leonard, Legolize It Man, Bart de Dobbelaer, Brickthing, Bill Hewitt, Carson Catlin, Ian Ziobrowski, Josh Mayhem, Crestone, Dee Ten, One-Eyed-Girl, Michael Napolitan, McSmithy, Citizen Brick, and Mike Mendez. Tuesdays-Saturdays. Continues through May 25. 1000 Howard St., San Francisco, 861-5089, www.iamsf.com.

**472 Gallery.** *#BWSANFRANCISCO:* Group show of local Instamatic pix. Mondays-Fridays, 11 a.m.-7 p.m. Continues through July 4. 472 Jackson St., San Francisco, 322-0445, www.472gallery.com.

**4x5 Gallery.** *Steve Landeros: Transposition:* 15 high contrast black-and-white prints by the Bay Area photographer. Through June 2. 442 Haight St., San Francisco, www.4x5gallerysf.com.

**African American Art and Culture Complex.** *The Black Woman Is God:* Group show questioning the validity of the concept that the Supreme Being is both white and male. Curated by Karen Seneferu and Melorra Green. Tuesdays-Saturdays. Continues through May 30. 762 Fulton, San Francisco, 922-2049, www.aaacc.org.

**Altman Siegel Gallery.** *"O the sleeping bag contains the body but not the dreaming head":* McIntyre Parker curates this group show featuring various objets d'art by Alice Channer, Aaron Flint Jamison, and Anicka Yi. Tuesdays-Saturdays. Continues through June 1. 49 Geary, San Francisco, 576-9300, www.altmansiegel.com.

**Arc Studios & Gallery.** *Mayhem:* Go cuckoo for chaos at this large, anarchic group show juried Alan Bamberger of Artbusiness.com. Wednesdays, Thursdays, Saturdays, 7 p.m. Continues through May 25. 298-7969. 1246 Folsom, San Francisco, 298-7969, www.arc-sf.com.

**Bayview/Anna E. Walden Branch Library.** *Bayview's Historical Footprints: Redux:* Historical photography exhibit and stories by Bayview/Hunters Point elders. Daily. 5075 Third St., San Francisco, 355-5757, www.sfpl.org.

**California College of the Arts.** *CCA 2013 MFA Show:* Group show featuring 75 artists from the college's Graduate Program in Fine Arts. Through May 25, 10 a.m.-7 p.m. 1111 Eighth St., San Francisco, 800-447-1278, www.cca.edu.

**Center for Sex & Culture.** *Shilo McCabe: "I masturbate...":* A series of "docu-rotic" photo portraits in celebration of National Masturbation Month. Through May 31. 1349 Mission, San Francisco, 902-2071, www.sexandculture.org.

**Creativity Explored.** *Space:* Creativity Explored artists Hanh Chau, Allura Fong, Christina Marie Fong, Anthony "Tony" Gomez, Claus Groeger, Jay Herndon, Makeya Kaiser, Kao-crew "Yah" Kakabutra, Marilyn Wong, and Beth Zmerlikar showcase installations that explore the concept of space. Through June 2. 3245 16th St., San Francisco, 863-2108, www.creativityexplored.org.

**Dolby Chadwick Gallery.** *Barbara Vaughn:* Wavy and colorful large-scale photo abstractions formed out of watery reflected images. Tuesdays-Saturdays. Continues through June 1. 210 Post, San Francisco, 956-3560, www.dolbychadwickgallery.com.

**Electric Works.** *Robert Minervini: After Glow - As the Wick Burns:* Traditional floral still lifes collide with modern society in this series of ecologically inspired paintings. Tuesdays-Saturdays. Continues through June 29. 1360 Mission St., San Francisco, 626-5496, www.sfelectricworks.com.

**The Emerald Tablet.** *James Cha: 3,000 Realms in a Single Moment:* A cosmic collection of photo collages by the San Francisco artist. Wednesdays-Sundays. Continues through May 26. 80 Fresno St., San Francisco, 500-2323, www.emtab.org.

**Fecal Face Dot Gallery.** *Skull & Sword:* Group show featuring Grime, Henry Lewis, Yutaro, and Lango, all of whom are artists at Mis-

sion tattoo shop Skull & Sword. Wednesdays-Saturdays, 1-6 p.m. Continues through June 8. 2277 Mission St., San Francisco, 500-2166, www.fdg.net.

**Incline Gallery.** *The Alembic:* New works by Travis Kerkela, Joe Enos, and Andrew Mills. Thursdays-Sundays. Continues through May 24. 766 Valencia, San Francisco, www.inclinegallerysf.com.

**Fifty24SF Gallery.** *Aryz: Style Is the Limit:* Solo show of paintings by the Barcelona street muralist, Aesop Rock album illustrator, and *Juxtapoz* coverboy. Wednesdays-Saturdays. Continues through May 31. 252 Fillmore, San Francisco, 252-9144, www.fifty24sf.com.

**Fraenkel Gallery.** *Christian Marclay: Things I've Heard:* The visual artist and avant-garde music composer presents a series of photographs with sound as the central theme. Though silent in and of themselves, the subjects in these images invite the viewer to imagine sound where technically there is none. Tuesdays-Saturdays. Continues through May 25. 49 Geary, San Francisco, 981-2661, www.fraenkelgallery.com.

**Gallery 16.** *Jock McDonald: Havana - The Longview:* A body of photographic work documenting the entire length of El Malecon, the famous breakwater/boulevard along the urban coastline of Havana, Cuba. Mondays-Saturdays. Continues through June 15. 501 Third St., San Francisco, 626-7495, www.gallery16.com.

**George Krevsky Fine Art.** *Out of the Park: The Art of Baseball:* Large group show of playful (no pun intended) paintings, drawings, and photographs inspired by the Great American Pastime, including some local love for Giants and A's. Tuesdays-Saturdays. Continues through May 25. 77 Geary, San Francisco, 397-9748, www.georgekrevskygallery.com.

**Gregory Lind Gallery.** *Jovi Schnell: Fortuna Paper Moon:* Solo show of pop-inspired works full of color and whimsy. Tuesdays-Saturdays. Continues through June 1. 49 Geary, San Francisco, 296-9661, www.gregorylindgallery.com.

**Haines Gallery.** *Darren Waterston: Ravens and Ruins:* A collection of dreamlike, ethereal paintings and a bestiary of paper silhouettes. Tuesdays-Saturdays. Continues through June 1. 49 Geary, San Francisco, 397-8114, www.hainesgallery.com.

**Hosfelt Gallery.** *Rina Banerjee: Tender Mahal - Lifted:* The centerpiece of this India-born artist's show is a giant recreation of the Taj Mahal rendered in pink plastic. Starting May 28. Tuesdays-Saturdays, 10 a.m.-6 p.m. Continues through July 13. *Lordy Rodriguez: Code Switch:* New works on paper. Starting May 28. Tuesdays-Saturdays, 10 a.m.-6 p.m. Continues through July 13. 260 Utah St., San Francisco, 495-5454, www.hosfeltgallery.com.

**Hyatt Regency San Francisco.** *Alcatraz: Life on the Rock:* An exhibit of historical photos, assorted memorabilia, and 3D recreations of the infamous island prison's various environments. Through Oct. 26. 5 Embarcadero Center, San Francisco, 788-1234, www.sanfranciscoregency.hyatt.com.

**Intersection for the Arts.** *Su-Chen Hung: Ants in the City:* A video installation incorporating dyed red sugar, a macro lens, and a colony of semi-cooperative ants. Tuesdays-Saturdays. Continues through May 25. 925 Mission, San Francisco, 626-2787, www.theintersection.org.

**John Pence Gallery.** *Dean Larson:* Recent oil paintings of landscapes and urban scenes including San Francisco, Yosemite, Italy, and other locations. Mondays-Saturdays. Continues through June 8. 750 Post, San Francisco, 441-1138, www.johnpence.com.

**San Francisco Main Library.** *Afro-Futurism: Envisioning the Year 2070 and Beyond:* Curator Kheven LaGrone invites viewers to imagine the state of Black consciousness in the decades to come with contributions from James Anderson, Nyame Brown, James M. Kennedy, Danny King, Durrell Mackey, Ajuan Mance, Karen Oyekanmi, Jarrell Phillips, Michael Ross, Malik Seneferu, and Tomye. The exhibit is located in the library's African American Center on the third floor. Through Aug. 1. free. 100 Larkin, San Francisco, 557-4400, www.sfpl.org.

**Main Library, Jewett Gallery.** *Phiz Mezey: We Live Here - San Francisco, 1960s-1970s:* Photographs illustrate the changing face of the city and its people over two decades. Through June 2. 100 Larkin, San Francisco, 557-4277, www.sfpl.org.

**Main Library, Skylight Gallery.** *On the Clock: A Playful Guide to Working Life:* Photography selections from the Schmulowitz Collection of Wit & Humor give a lighthearted spin to our daily drudgeries. Through May 31. free. 100 Larkin, San Francisco, 557-4277, www.sfpl.org.

**MARCH.** *Paulette Tavormina: Photographs:* Photographic still lifes shot in a painterly style reminiscent of the Old Masters. Through June 1. 3075 Sacramento St., San Francisco, 931-7433, www.marchsf.com.

**Market Street Gallery.** *Skip Cullen: humility:* Humble wood palettes painted-and-repurposed to become something new. Tuesdays-Saturdays. Continues through June 28. 1554 Market, San Francisco, 290-1441, www.marketstreetgallery.com.

**Mezzanine Gallery.** *Linda Ruggieri: On & Off the Beaten Path:* Show featuring multi-layered photo emulsions on aluminum panels. Through June 4. 342 Grant, San Francisco, 394-0500, www.hoteltriton.com.



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**Mirus Gallery.** *Off the Wall: Contemporary Sculpture:* Group show spotlighting three-dimensional art in many forms and materials. Tuesdays-Saturdays. Continues through June 1. 540 Howard St., San Francisco, 543-3440, [www.mirusgallery.com](http://www.mirusgallery.com).

**Modern Eden.** *The Language of Flowers:* Group show giving a modern Pop Surrealism spin to old Victorian florography. Tuesdays-Saturdays. Continues through June 15. *Helice Wen: Between Lost & Found:* A collection of delicately rendered sketches and paintings featuring young girls in varying states of emotional vulnerability. Tuesdays-Saturdays. Continues through June 15. 403 Francisco St., San Francisco, 420-2898, [www.moderneden.com](http://www.moderneden.com).

**Paul Mahder Gallery.** *Patrick Graham:* Solo exhibition by the influential Irish painter. Through July 7. 3378 Sacramento, San Francisco, 474-7707, [www.paulmahdergallery.com](http://www.paulmahdergallery.com).

**RayKo Photo Center.** *Fourth Biennial Juried Pinhole Show:* Features a collection of Jo Babcock's homemade camera inventions on display, plus 50 images created by pinhole photographers from around the world. Tuesdays-Sundays. Continues through May 25. 428 Third St., San Francisco, 495-3773, [www.raykophoto.com](http://www.raykophoto.com).

**Robert Koch Gallery.** *Shai Kremer: Concrete Abstract & Notes from the Edges:* Photo show including abstract multi-layered photographs of the World Trade Center construction site as well as evocative snapshots taken on the fringes of NYC. Tuesdays-Saturdays. Continues through June 15. 49 Geary, San Francisco, 421-0122, [www.kochgallery.com](http://www.kochgallery.com).

**Ruth's Table.** *Art Teachers' Art:* An invitational art show featuring works from San Francisco Unified School District's art teachers, artists in residence, and arts coordinators. Through May 23. 580 Capp St., San Francisco, 821-4515 ext. 26, [www.ruthstable.org](http://www.ruthstable.org).

**San Francisco Art Institute.** *iOye, Mira!: Reflective Approaches in Contemporary Latin American Video Art:* Group show featuring modern video art from Cuba, Mexico, Argentina, Peru, and Bolivia. Tuesdays-Saturdays. Continues through June 8. 800 Chestnut, San Francisco, 771-7020, [www.sfaei.edu](http://www.sfaei.edu).

**SF Camerawork.** *Jem Cohen: Museum Pictures:* Photographs taken by the indie filmmaker in Vienna's Kunsthistorisches Art Museum

while making his latest movie, *Museum Hours*. Wednesdays-Saturdays, 12-5 p.m. Continues through June 22. 657 Mission, San Francisco, 512-2020, [www.sfcamerawork.org](http://www.sfcamerawork.org).

**Shooting Gallery.** *Robert Xavier Burden: Toy Box:* Burden's whimsical oil paintings portray beloved playthings of the '80s, including Star Wars figures, Transformers, G.I. Joe, He-Man, and more. Tuesdays-Saturdays, 12-7 p.m. Continues through June 1. *Van Arno: Tame Nor Sane:* Nude women wrestle and frolic in this five-canvas series of kitschy figurative paintings. Tuesdays-Saturdays, 12-7 p.m. Continues through June 1. 886 Geary St., San Francisco, 931-1500, [www.shootinggallerysf.com](http://www.shootinggallerysf.com).

**SOMArts Cultural Center.** *underCurrents and the Quest for Space:* The Asian American Women Artists Association and Asian Pacific Islander Cultural Center co-curated this group exhibit wherein 30 artists interpret the social, artistic, and physical spaces occupied by Asian American culture. Tuesdays-Saturdays. Continues through May 25. free. 934 Brannan, San Francisco, 863-1414, [www.somarts.org](http://www.somarts.org).

**Spare Change Artist Space.** *Brooke Westfall: Revised Inheritance:* A series of mixed media works that recreate emotionally resonant family documents and other paper artifacts. Mondays, Fridays, 9 a.m.-5 p.m. Continues through June 28. 465 California St., San Francisco.

**UCSF Women's Health Center.** *Serenity: Abstract Visions:* A five-floor exhibit featuring serene artworks by Nancy McHone, Pat Koenigsberg, Rochelle Carr, Kathleen Truax, and Eileen P. Goldenberg to promote the healing power of art. Mondays-Fridays. Continues through July 16. 2356 Sutter St., San Francisco, 353-2293, [www.ucsfhealth.org](http://www.ucsfhealth.org).

**White Walls Gallery.** *C3: Before the Sun Dies, Part II - Kingdom of Night:* Graphite illustrations imply creepy, mysterious narratives in otherworldly 19th century settings. Tuesdays-Saturdays, 12-7 p.m. *Nick Flatt: Control:* A smashed and glitter-coated Geo Metro is the physical focal point of this show exploring the imagery of consumerism. Tuesdays-Saturdays, 12-7 p.m. Continues through June 1. 886 Geary St., San Francisco, 931-1500, [www.whitewallssf.com](http://www.whitewallssf.com).

Detail of Gregory Corso  
in his attic room

THU 5/23

▼ ART

## INSTABEAT

Just as he was finding his voice, and as the Beat Generation was swelling up around him, Allen Ginsberg began to take photographs of his friends — portraits that attempted to contain the integrity of each subject as well as an intimate moment between them. He did this for nearly a decade, and when he asked Bill Morgan to archive his work in the 1980s, many of the photos emerged. So Ginsberg brought out the camera again to take portraits of the remaining Beats and some of his other friends (including Bob Dylan and Francesco Clemente). He then hand-wrote inscriptions on many of them. To present “Beat Memories: The Photographs of

Allen Ginsberg,” this special exhibition of more than 80 photos, the Contemporary Jewish Museum has curated an entire series of programs, ranging from talks with Bill Morgan to readings with local luminaries across multiple generations. This opening celebration includes a talk from National Gallery of Art's Curator of Photography Sarah Greenough about the making of the exhibition, followed by an original musical arrangement of Ginsberg's poem “America” by Conspiracy of Beards' musical director Daryl Henline. There will also be a pop-up poetry salon and drop-in zine-making with the always-rad Rad Dad creators, a typewriter petting zoo (!), and a cash bar.

“Gathering of Angels” starts at 6:30 p.m. at the Contemporary Jewish Museum, 736 Mission St., S.F. The show runs through Sept. 8. \$20; call 655-7800 or visit [thecjm.org](http://thecjm.org). EVAN KARP



## BENEFITS

**2013 Live Masturbate-A-Thon:** Self-explanatory (not to mention self-stimulating) annual fundraiser for the CSC. Sat., May 25, 7-11 p.m., \$30 minimum entry fee, masturbateathon.tumblr.com. Center for Sex & Culture, 1349 Mission, San Francisco, 902-2071, www.sexandculture.org.

**Acting Out – For the Health of It:** Breast Cancer Action benefit and variety show featuring female comedians, authors, and musicians. Wed., May 22, 7 p.m., \$35-\$75. Brava Theater Center, 2781 24th St., San Francisco, 641-7657, www.brava.org.

**Celebrate50:** A special pre-game tribute to Glide Memorial Church's iconic leaders — Reverend Cecil Williams and Janice Mirikitani — that includes a collectible bobblehead of the dynamic duo, a musical performance by the Glide Ensemble and the Change Band, and complimentary food and drink (including beer and wine), all followed by the Giants' evening game against the Colorado Rockies. Fri., May 24, 4:45 p.m., \$100-\$175, sfgiants.com/specialevents. AT&T Park (Giants' Ballpark), 24 Willie Mays Plaza, San Francisco, 972-1800, www.sfgiants.com.

**Love & Taxes:** Josh Kornbluth presents his “pro-tax romantic comedy” in a two-night engagement benefitting Z Space. May 22-23, 8 p.m., \$25-\$70. Z Space Studio, 450 Florida, San Francisco, 626-0453, www.zspace.org.

**Meet the Maker Wine Series:** Winemaker Will Berliner presents his Cloudburst Chardonnay and Cabernet, paired with appetizers by Kuleto's Chef Bob Helstrom. Proceeds benefit the S.F. Food Bank. Thu., May 23, 5-7 p.m., \$15. Kuleto's Italian Restaurant, 221 Powell, San Francisco, 397-7720, www.kuletos.com.

**Swoony for Muni (A Date Auction Fundraiser):** San Francisco Transit Riders Union benefit featuring a singles auction and “Frisco Disco” DJs Zshy-shy and Melt w/U. Thu., May 23, 7:30 p.m., \$5, facebook.com/SFTRU. Make-Out Room, 3225 22nd St., San Francisco, 647-2888, www.makeoutroom.com.

**Transforming Lives & Community: First Annual San Francisco Village Awards Luncheon:** Fundraiser for S.F. Village's senior programs with award honorees Mary Moore Gaines, Gladly Thacher, and Eva Auchincloss. Wed., May 22, 11:30 a.m., \$150, sfvillage.org. The St. Regis San Francisco, 125 Third St., San Francisco, 284-4000, www.starwoodhotels.com/stregis/property/overview/index.html?propertyID=1511.

## BURLESQUE

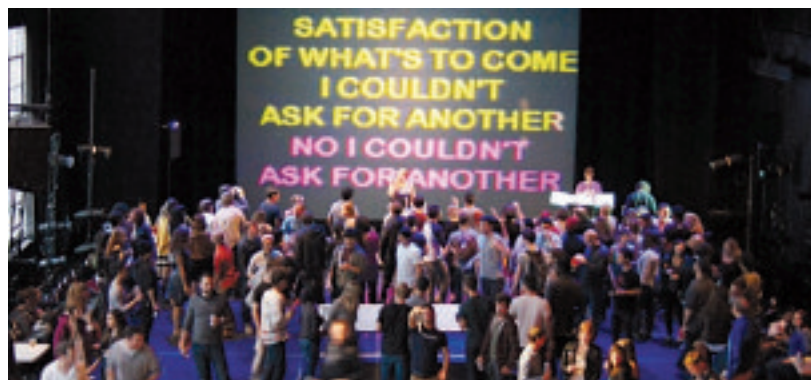
**Diva Darlings:** Thursdays, 10:30 p.m. Divas, 1081 Post, San Francisco, 474-3482, www.divassf.com.

**DIVAfest 2013: Rebel Without a Bra – A Burlesque Cabaret:** Featuring IfnWhendy, Red Velvet, Sean Owens, Bunny Von Tail, Laika Fox, Josie Starre, Shimmies Galore, Dee Os'Mio, Tornado Supertrouble, and Pink Flamingo. Fridays, Saturdays, 9 p.m. Continues through June 1, \$15-\$25, divafest.info. Exit Theatre, 156 Eddy, San Francisco, 673-3847, www.theexit.org.

**Hubba Hubba Revue: Super Action Burlesque:** A biff-bang-pow burlesque tribute to action movies with Zora Von Pavonine, Mercy Beaucoup, Szandora LaVey, Jet Noir, Sparkly Devil, Miss Balla Fire, Rizzo Rogue, Kitty Von Quim, Gigi d'Flower, Moose Knuckle, Honey Penny, and more. Sat., May 25, 9 p.m., \$15, hubbahubbarevue.com. Broadway Studios, 435 Broadway, San Francisco, 291-0333, www.broadwaystudios.com.

**Midnight in Paris:** Weekly burlesque revue. Sundays, 8 p.m. Continues through May 26, \$20-\$35, burlesquemoulin.com. Biscuits and Blues, 401 Mason, San Francisco, 292-2583, www.biscuitsandblues.com.

**Red Hots Burlesque:** Dottie Lux has led these weekly shimmy showcases since 2008. Wednesdays, 7 p.m.; Fridays, 7:30



## FRI 5/24

### ▼ PING PONG

## SING, SIP, AND SLAP

Musical chairs, ping-pong, and a karaoke DJ walk into a theater together — no, it's not the setup for a bad joke — it's the hilarious event concept from American Tripps, **Singin' and Pingin'**. A semi-regular occurrence, tonight's Pingin' will mix the Berlin style of group ping-pong tournaments with a karaoke dance party. Berlin-style ping-pong works like this: the whole team gathers around the table, the

person in the server position serves, then moves one spot to the right. If players miss the ball, they're out, and the rotation continues until there are only two players left, who then play for the win. It's like musical chairs, but with a vicious ping-pong tournament vibe. But the real key to Berlin-style ping-pong is that you play with a paddle in one hand, and a beer in the other. There will be plenty of drinks available from the Z Space bar, and it's all set to the saxophone-wielding karaoke madness of DJ Purple.

Singin' and Pingin' starts at 6 p.m. at Z Space, 450 Florida St., S.F. Admission is \$7; call 626-0453 or visit zspace.org. **DEVIN HOLT**

p.m., \$5-\$10, redhotsburlesque.com. El Rio, 3158 Mission, San Francisco, 282-3325, www.elriosf.com.

**Uptown Hubba Hubba:** Weekly burlesques & lascivious laffs from the Hubba Hubba Revue crew. Mondays, 9 p.m., \$5, hubbahubbarevue.com. Uptown Nightclub, 1928 Telegraph, Oakland, 510-451-8100, www.uptownnightclub.com.

## CABARET & DRAG

**Cocktailgate:** Hosted by Suppositori Spelling. Sundays, 9 p.m. Truck, 1900 Folsom, San Francisco, 252-0306, www.trucksf.com.

**Christy Cruse:** Sundays, 9 p.m., free. Aunt Charlie's Lounge, 133 Turk, San Francisco, 441-2922, www.auntcharlieslounge.com.

**Diva Darlings:** Thursdays, 10:30 p.m. Divas, 1081 Post, San Francisco, 474-3482, www.divassf.com.

**The Dream Queens Revue:** Bi-monthly drag show with Collette LeGrande and guests. Fourth and Second Wednesday of every month, 9:30 p.m., free, dreamqueensrevue.com. Aunt Charlie's Lounge, 133 Turk, San Francisco, 441-2922, www.auntcharlieslounge.com.

**Meow Mix:** A weekly cabaret show hosted by Ferosha Titties, with rotating co-hosts and DJs. Tuesdays, 11 p.m., \$3-\$5. The Stud, 399 Ninth St., San Francisco, 863-6623, www.studsf.com.

**The Monster Show:** Thematic weekly drag performances with Cookie Dough, DJ MC2, and guests. Thursdays, 10 p.m., cookievision.com. The Edge, 4149 18th St., San Francisco,

863-4027, www.edgesf.com.

**Piano Bar 101:** Open mic cabaret with Joe Collins Wicht, Trauma Flintstone's piano-playing alter ego. Mondays, 9 p.m., free. Martuni's, 4 Valencia, San Francisco, 241-0205, martunis.ypguides.net.

**Sex and the City:** Live! A drag rendition of the HBO series *Sex and the City*. Wednesdays, 7 & 9 p.m., \$20-\$25, trannyshack.com. 1772 Market Street, 1772 Market St., San Francisco, 371-9705, https://www.facebook.com/1760MarketStreet.

**Show/Off:** Drag and variety show hosted by Pristine Condition and featuring performances by Jada D'Angelo, Ferosha Titties, Mutha Chucka, Miss Prick, Bearonce Growles, Ruby Vixen, Duplicité Dilemma, Alexa Von Kickinface, and many more. Thu., May 23, 9 p.m., \$10. Red Devil Lounge, 1695 Polk, San Francisco, 921-1695, www.reddevillounge.com.

**Some Thing:** Art drag night with craft table. Fridays, \$5. The Stud, 399 Ninth St., San Francisco, 863-6623, www.studsf.com.

**Sunday's a Drag:** Brunch & drag revue with Donna Sachet. Sundays, 11 a.m. & 1:30 p.m., \$39.95. Harry Denton's Starlight Room, 450 Powell, San Francisco, 395-8595, www.harrydenton.com.

**Talent Tuesdays:** Tuesdays, midnight. Divas, 1081 Post, San Francisco, 474-3482, www.divassf.com.

**Tinsel Tarts in a Hot Coma: The Next Cockettes Musical:** Revival of the 1971 drag musical extravaganza. Thursdays-Saturdays, 8 p.m. Continues through June 29, \$30-\$35. The Hypnodrome, 575 10th St., San Francisco, 377-4202, www.thrillpeddlers.com.

**Trannyshack: Madonna Tribute:** Heklina hosts a night of Madge madness with drag performances by Exhibit Q, Raya Light, Cookie Dough, Becky Motorlodge, Lindsay Slowhands, House of Glitter, Grace Towers, Sue Casa, Sugah Betes, Miss Rahni, and more. Sun., May 26, 9:30 p.m., \$15, trannyshack.com. DNA Lounge, 375 11th St., San Francisco, 626-1409, www.dnalounge.com.

## COMEDY

**The Avengers of Comedy:** Tue., May 28, 8 p.m., \$15. Punch Line, 444 Battery, San Francisco, 397-7573, www.punchlinecomedyclub.com.

**Bad Movie Night: The Man with the Golden Gun:** Hosts Jim Fourniadi, Mike Spiegelman, and Alexia Stanioles revisit Pierce Brosnan's second-to-last (and definitely second-rate) James Bond movie — although at least there are no invisible cars in this one. Sun., May 26, 8 p.m., \$6.99. Dark Room Theater, 2263 Mission, San Francisco, 401-7987, www.darkroomsf.com.

**Barry Rothbart:** May 22-25, \$16-\$22. Punch Line, 444 Battery, San Francisco, 397-7573, www.punchlinecomedyclub.com.

**BATS Improv: Improvised Murder Mystery:** Take one part *Whose Line Is It Anyway?* and two parts *Clue*. Stir. Saturdays, 8 p.m. Continues through May 25, \$17-\$20. Bayfront Theater, 16 Marina, San Francisco, 474-6776.

**Big City Improv:** Actors take audience suggestions and create comedy from nothing. Fridays, 10 p.m., \$20, bigcityimprov.com. Shelton Theater, 533 Sutter, San Francisco, 433-3040, www.sheltontheater.com.

**The Business: A Comedy Show:** Sketch and stand-up comedy. Wednesdays, 8 p.m., \$5. Dark Room Theater, 2263 Mission, San Francisco, 401-7987, www.darkroomsf.com.

**Comedy Blast:** Stand-up comedy with Danny Dechi and guests. Tuesdays, 7:30 p.m., free, dannydechi.com. Neck of the Woods, 406 Clement St., San Francisco, 387-6343, www.neckofthewoodsf.com.

**Comedy Bodega:** Marga Gomez presents a weekly comedy showcase that promises you don't have to be a “bisexual mariachi hipster” to attend. You don't even have to habla español — all shows are in English. Thursdays, 8 p.m., free, comedybodega.com. Esta Noche, 3079 16th St., San Francisco, 861-5757, www.estanocheclub.com.

**Comedy by Michael:** Monthly stand-up comedy show hosted by Michael D. Booker. Last Saturday of every month, 8 p.m., \$15-\$20, comedybymichael.com. Englander Sports Pub, 101 Parrott, San Leandro, 510-357-3571, www.englenderpub.com.

**Comedy Night:** Open mic hosted by Tony Sparks. Thursdays, 7 p.m., free. BrainWash Cafe & Laundromat, 1122 Folsom, San Francisco, 861-3663, www.brainwash.com.

**Comet Club Comedy:** Your free weekly chance to laugh in the Marina (instead of at it). Thursdays, 8:30 p.m., free. Comet Club, 3111 Fillmore, San Francisco, 567-5589.

**Cup o' Comedy:** Caffeinated stand-up with Danny Dechi and friends. Thu., May 23, 7 p.m., free. Emma's Coffeehouse, 5549 Geary St., San Francisco, 933-6632.

**The Cynic Cave:** George Chen and Kevin O'Shea host comedians Ryan Cronin, Kellen Erskine, Nick Palm, Natasha Muse, Mary-Alice McNab, Cory Loykasek, and Donny Divanian. Sat., May 25, 8 p.m., \$10, cyniccave.com. Lost Weekend Video, 1034 Valencia St., San Francisco, 643-3373, www.lostweekendvideo.com.

**Dirty Dancing:** Live! Pay tribute to the late Patrick Swayze at this comical stage version of the 1980s teen romance blockbuster. Fridays, Saturdays, 8 p.m. Continues through May 25, \$15-\$20, dirtydancinglive.eventbrite.com. Dark Room Theater, 2263 Mission, San Francisco, 401-7987, www.darkroomsf.com.

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## FRI 5/24

▼ LIT

## THE STAR-STUDDED SQUAT

A little over a year ago, Janey Smith started putting on readings in the derelict apartment above her own: Without electricity, The Squat is lit with an abundance of tea candles, and authors read from a stage composed of dirt swept up from the unfinished floors, surrounded by a huddle of attendees. The first night boasted an ossified rat on the mantle — where that disappeared to is anyone's guess. The series, **Live at 851**, has from the beginning been

of unusual quality, with people e-mailing Smith from around the country for a chance to read in the intimate and unusual setting; she has since teamed up with City Lights and indie publisher YesYes Books to put on special events. On Friday, New York-based poet Alex Dimitrov (founder of the Wilde Boys salon and recipient of the *American Poetry Review's* 2011 Stanley Kunitz Prize) joins a lineup of local all-stars: Cedar Cigo, Ben Mirov, and Erica Lewis (sic), for a night of poetry that is sure to begin and end as a party.

Live at 851 starts at 8 p.m. at The Squat, 849 Haight St., S.F. Free; visit 851thesquat.tumblr.com. **EVAN KARP**

**Don't Watch This Show LIVE:** Monthly sketch comedy program. Fourth Wednesday of every month, 8 p.m., \$10. Stage Werx 446, 446 Valencia St., San Francisco, [www.stagewerx.org](http://www.stagewerx.org).

**Duelling Pianos at Johnny Foley's:** Merry musical sing-alongs. Wednesdays-Saturdays, 9 p.m., free, [duellingpianosatfoleys.com](http://duellingpianosatfoleys.com). Johnny Foley's Irish House, 243 O'Farrell St., San Francisco, 954-0777, [www.johnnyfoleys.com](http://www.johnnyfoleys.com).

**The Eric Show:** Hosted by Eric Barry. Tuesdays, 8 p.m., \$5, [facebook.com/EricBarryComedy](http://facebook.com/EricBarryComedy). Milk Bar, 1840 Haight, San Francisco, 387-6455, [www.milkbar.com](http://www.milkbar.com).

**F!#&ing Free Fridays:** Even your worst ex can't take away your ability to laugh at yourself when EndGames Improv riffs on "Your F!#&ed Up Relationship" every week. Fridays, 10:30 p.m., free, [freecomedyfridays.eventbrite.com](http://freecomedyfridays.eventbrite.com). Stage Werx 446, 446 Valencia St., San Francisco, [www.stagewerx.org](http://www.stagewerx.org).

**Funny Shits:** Last Sunday of every month, 8 p.m., \$3-\$5 suggested donation. The Rite Spot Cafe, 2099 Folsom, San Francisco, 552-6066, [www.ritespotcafe.net](http://www.ritespotcafe.net).

**Harvey's Funny Tuesdays:** Hosted by Ronn Vigh. Tuesdays, 9 p.m., free. Harvey's, 500 Castro, San Francisco, 431-4278, [www.harveysf.com](http://www.harveysf.com).

**Hump Day Comedy:** With hosts Sandra Risser and Suzy Vincent. Fourth Wednesday of every month, 8 p.m., free. The Stud, 399 Ninth St., San Francisco, 863-6623, [www.studsf.com](http://www.studsf.com).

**I'm Getting Too Big for This:** Comedy variety show featuring Amir Malekpour. Last Saturday of every month, 7:30 p.m. Continues through June 29, \$5 suggested donation, [amircat.com](http://amircat.com). Big Umbrella Studios, 906 Divisadero St., San Francisco, 359-9211, [www.bigumbrellastudios.com](http://www.bigumbrellastudios.com).

**The Layover Comedy Night:** Tuesdays, 8:30 p.m., free. The Layover, 1517 Franklin, Oakland, 510-834-1517, [www.oaklandlayover.com](http://www.oaklandlayover.com).

**Loni Love:** May 24-26. Cobb's Comedy Club, 915 Columbus, San Francisco, 928-4320, [www.cobbscomedy.com](http://www.cobbscomedy.com).

**The Mission Position:** Weekly stand-up comedy showcase. Thursdays, 8 p.m., \$10, [missionpositionlive.com](http://missionpositionlive.com). Lost Weekend Video, 1034 Valencia St., San Francisco, 643-3373, [www.lostweekendvideo.com](http://www.lostweekendvideo.com).

**Mark Pitta & Friends:** Tuesdays, 8 p.m., \$15-\$25. 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley, 383-9600, [www.142throckmortontheatre.com](http://www.142throckmortontheatre.com).

**San Francisco Comedy Explosion:** Hella Gay Comedy presents LGBT-allied comedians Casey Ley, Land Smith, Keith D'souza, Kristee Ono, Larry Dorsey Jr., Matt Lieb, Zach Garner, Kymedienne Jackson, and Johan Miranda,

improvised short-form theater/comedy prompted by audience interaction. Fridays, 8 p.m. Continues through May 24, \$17-\$20, [improv.org](http://improv.org). Bayfront Theater, 16 Marina, San Francisco, 474-6776.

**Ticked Pink:** Monthly comedy showcase hosted by Stefani Silverman. Fourth Thursday of every month, 8 p.m., free/donation, [tpinkcomedy.com](http://tpinkcomedy.com). Cafe Royale, 800 Post, San Francisco, 441-4099, [www.caferoyale-sf.com](http://www.caferoyale-sf.com).

**Why Should I Care?:** Competitive show 'n' tell with comedians Caitlin Gill, Andre Parker, Paco Romane, Adam McLaughlin, Ronn Vigh, and Natasha Muse. Wed., May 22, 8 p.m., \$10, [cyniccave.tumblr.com](http://cyniccave.tumblr.com). Lost Weekend Video, 1034 Valencia St., San Francisco, 643-3373, [www.lostweekendvideo.com](http://www.lostweekendvideo.com).

**Will Durst: BoomerAging: From LSD to OMG:** The political humorist sets his incisive sights upon the Baby Boomer generation (i.e., his own) in this one-man show. Tuesdays, 8 p.m. Continues through May 28, \$15-\$50. The Marsh Theater, 1062 Valencia St., San Francisco, 826-5750, [www.themarsh.org](http://www.themarsh.org).

**Willie Barcena:** One night, two sets with the man who's been featured on *The Tonight Show* more than any Latino comedian in that show's 50-year history. Wed., May 22, 8 & 10 p.m., \$16-\$24. Yoshi's San Francisco, 1330 Fillmore, San Francisco, 655-5600, [www.yoshis.com](http://www.yoshis.com).

## CONFERENCES &amp; CONVENTIONS

**S.F. MusicTech Summit 2013:** A meeting of minds between the tech world and the music industry. Tue., May 28, 9 a.m.-6 p.m., \$699, [sfmusictech.com](http://sfmusictech.com). Hotel Kabuki, 1625 Post, San Francisco, 922-3200, [www.jdvhotels.com/kabuki](http://www.jdvhotels.com/kabuki).

## CYCLING

**Bike-In Movie Night: Premium Rush:** The East Bay Bicycle Coalition presents a screening of Joseph Gordon-Leavitt's 2012 bike messenger action flick, plus brewery tours and more. Fri., May 24, 7:30 p.m., \$5 (free for EBCC members). Trumer Brauerei Berkeley, 1404 4th St., Berkeley, 510-526-1160, [www.trumerusa.com](http://www.trumerusa.com).

**Critical Mass:** Thousands of cyclists take to the streets en masse for a friendly ride to protest the automobile's stranglehold on the road. Fourth Friday of every month, 5:30 p.m., free, [sfcriticalmass.org](http://sfcriticalmass.org). Justin Herman Plaza, 1 Market, San Francisco, 772-0700.

**Tour du Fromage 2013:** The San Francisco Bicycle Coalition hosts a casual ride around the city as J.B. Rumberg of Other Avenues food co-op takes you on a tour of his favorite cheese shops. Sun., May 26, 10 a.m., \$10 suggested donation, [tour\\_du\\_fromage.eventbrite.com](http://tour_du_fromage.eventbrite.com). Golden Gate Park, McLaren Lodge, Stanyan, San Francisco, 831-2700.

## DANCE - PERFORMANCES

**Alonzo King LINES Ballet Training Program Spring Showcase:** Featuring dance students ages 17-24. Fri., May 24, 7 p.m.; Sat., May 25, 7 p.m.; Sun., May 26, 2 p.m., \$20, [training.linesballet.org](http://training.linesballet.org). ODC Dance Commons, 351 Shotwell, San Francisco, 621-0643, [www.odcschool.org](http://www.odcschool.org).

**Baxtalo Drom:** International shimmying for lovers of Balkan music, bellydancers, and burlesque. Fourth Friday of every month, 9 p.m., \$5-\$10, [facebook.com/pages/Baxtalo-Drom-The-Lucky](http://facebook.com/pages/Baxtalo-Drom-The-Lucky).

Road/509158232438278. Amnesia, 853 Valencia, San Francisco, 970-0012, [www.amnesiahebar.com](http://www.amnesiahebar.com).

**City Ballet School 10th Annual Spring Showcase:** Featuring youth students trained in classical Russian Vaganova ballet. Sat., May 25, 1 & 5 p.m., \$25. Marin County Civic Center, 10 Ave. of the Flags, San Rafael, 499-6400, [www.co.marin.ca.us/depts/CU/Main/mc/](http://www.co.marin.ca.us/depts/CU/Main/mc/).

**Kunst-Stoff Arts Fest 2013:** This multidisciplinary festival includes a wide variety of dance performances, movement workshops, music, film, free community events, and more. Through June 7, [kunst-stoffsf.org/events](http://kunst-stoffsf.org/events). Kunst-Stoff Arts, 1 Grove St., San Francisco, 777-0172, [www.kunst-stoff.org](http://www.kunst-stoff.org).

**Shaping Sound:** Reality TV becomes actual reality when performers from *All the Right Moves*, *So You Think You Can Dance*, and *Dancing with the Stars* take the stage. Wed., May 22, 8 p.m., \$39-\$89. Palace of Fine Arts, 3301 Lyon, San Francisco, 567-6642, [www.palaceoffinearts.org](http://www.palaceoffinearts.org).

**Wasatch Collective Dancers: Aggregate:** Bay Area debut performance by the dance troupe from Utah. Fri., May 24, 8 p.m.; Sat., May 25, 8 p.m.; Sun., May 26, 7 p.m., \$12. Dance Mission Theater, 3316 24th St., San Francisco, 273-4633, [www.dancemission.com](http://www.dancemission.com).

**What's on Stage?:** A free weekly series that spotlights upcoming shows at dance and theater venues in the Tenderloin, SOMA, and Central Market neighborhoods. Tuesdays, noon. Continues through May 28, free. United Nations Plaza, Market, San Francisco, 674-9701.

## FESTIVALS

**16th Annual United States of Asian America Festival:** Asian American and Pacific Islander Heritage Month celebration with citywide events in theater, music, dance, visual arts, poetry, and other disciplines. Through June 16, [apiculturalcenter.org](http://apiculturalcenter.org). Multiple San Francisco Locations, multiple addresses, San Francisco, N/A.

**17th Playground Festival of New Works:** A monthlong celebration of brand new plays featuring more than 150 Bay Area writers, actors, and directors. Through May 26, \$15-\$50, [playground-sf.org](http://playground-sf.org). The Thick House, 1695 18th St., San Francisco, 401-8081, [www.thickhouse.org](http://www.thickhouse.org).

**Carnaval S.F. 2013:** Nearly a half-million revelers join this raucous annual celebration of Latin American and Caribbean cultural traditions, which includes lots of food, live music, arts & crafts vendors, dance performances, and more. May 25-26, 10 a.m.-6 p.m., free, [carnavalsanfrancisco.org](http://carnavalsanfrancisco.org). Harrison Street, (between 16th and 23rd Sts.), San Francisco, N/A.

**DIVAFest 2013: Rebel Without a Bra - A Burlesque Cabaret:** Featuring IfnWhendy, Red Velvet, Sean Owens, Bunny Von Tail, Laika Fox, Josie Starre, Shimmies Galore, Dee Os'Mio, Tornado Supertrouble, and Pink Flamingo. Fridays, Saturdays, 9 p.m. Continues through June 1, \$15-\$25, [divafest.info](http://divafest.info). Exit Theatre, 156 Eddy, San Francisco, 673-3847, [www.theexit.org](http://www.theexit.org).

**DIVAFest 2013: The Helen Project:** Five actresses take turns interpreting the historical legend of the woman whose beauty launched a thousand ships. Through May 25, \$10, [divafest.info](http://divafest.info). Exit Theatre, 156 Eddy, San Francisco, 673-3847, [www.theexit.org](http://www.theexit.org).

**DIVAFest 2013: You're Going to Bleed:** DIVAFest's annual woman-centric theater festival kicks off with this black comedy written by Melissa Fall and directed by Claire Rice. Thursdays-Saturdays. Continues through June 1, \$15-\$25, [divafest.info](http://divafest.info). Exit Theatre, 156 Eddy, San Francisco, 673-3847, [www.theexit.org](http://www.theexit.org).

**Kunst-Stoff Arts Fest 2013:** This multidisciplinary festival includes

## SAT 5/25

▼ COMEDY

## LOVE COMES TO TOWN

Thank goodness **Loni Love** quit her electrical engineering job to pursue a career in comedy. Sure, electrical engineering is cool, and there's money and probably some stability in it. But when your friend's dad tells jokes about, say, how he's thinking about getting one of those earrings that connects by a chain to a nose ring, you won't laugh, except maybe nervously or politely, and that's because he's a professional electrical engineer, not a professional comic. Love is naturally funny, and she's had a lot of practice since she began her

destined career. You probably saw her joking it up on *Chelsea Lately*, where she's a regular, or you might've seen her performing on *The Tonight Show*; she's great at that observational stuff people are so into on late night television. Both Comedy Central and *Variety* named her one of the top 10 comics to watch. And this week she'll be in San Francisco performing for crowds at Cobb's. Check it out and seriously get your laugh on (new acronym: GYLO).

Loni Love performs at 8 p.m. and 10:15 p.m. on Friday, 7:30 p.m. and 9:45 p.m. on Saturday, and 8 p.m. Sunday at Cobb's Comedy Club, 915 Columbus Ave., S.F. Tickets are \$20; call 928-4320 or visit [cobbscomedyclub.com](http://cobbscomedyclub.com). **EMILIE MUTERT**





a wide variety of dance performances, movement workshops, music, film, free community events, and more. Through June 7, [kunst-stoffsf.org/events](http://kunst-stoffsf.org/events). Kunst-Stoff Arts, 1 Grove St., San Francisco, 777-0172, [www.kunst-stoff.org](http://www.kunst-stoff.org).

**Second Annual Playground Film Festival:** A series of six original movies adapted from the best Playground Festival scripts of yesteryear. Screenings are also held in Berkeley, Palo Alto, and San Rafael; see website for details. Sat., May 25, \$10-\$15, [playground-sf.org/filmfest](http://playground-sf.org/filmfest). The Thick House, 1695 18th St., San Francisco, 401-8081, [www.thickhouse.org](http://www.thickhouse.org).

## FLEA MARKETS

**Alemany Flea Market:** On Sundays, the farmers' market stalls transform into a clamorous collection of vendors selling antiques, clothing, and all manner of miscellaneous bric-a-brac. Sundays, 6 a.m., free. Alemany Farmers Market, 100 Alemany, San Francisco, 647-9423.

**Treasure Island Flea:** Upscale monthly flea market with indie fashion vendors, food carts, music, and more. Last Saturday, Sunday of every month, 10 a.m., \$3, [www.treasureislandflea.com](http://www.treasureislandflea.com). Treasure Island, off the Bay Bridge, San Francisco, N/A.

## FOOD & DRINK

**18th Hour Café:** A changing weekly menu of beer, wine, cheese, and small bites for sale under \$20. Thursdays, 6-10 p.m., \$3-\$16. 18 Reasons, 3674 18th St., San Francisco, 241-9760, [www.18reasons.org](http://www.18reasons.org).

**Alemany Farmers' Market:** This bustling Saturday produce market has been a city institution for over 75 years. Saturdays, 6 a.m., free. Alemany Farmers Market, 100 Alemany, San Francisco, 647-9423.

**Dinner and a Movie:** Weekly screenings in the Bottle Cap dining room. Sundays, 7 p.m. Bottle Cap, 1707 Powell, San Francisco, 529-2237, [www.bottlecapsf.com](http://www.bottlecapsf.com).

**Bottomless Mimosa Brunch:** Juicy champagne cocktails (and \$5 bloody marys) to soothe your weekend hangover. Saturdays, 10 a.m.-2 p.m. Nickies, 466 Haight, San Francisco, 255-0300, [www.nickies.com](http://www.nickies.com).

**Brunch with Michael Athans:** Sundays, 10 a.m., \$79 (\$45 for kids under 12). Top of the Mark, One Nob Hill, 999 California, San Francisco, 616-6916, [www.intercontinentalmarkhopkins.com](http://www.intercontinentalmarkhopkins.com).

**Carnaval S.F. 2013:** Nearly a half-million revelers join this raucous annual celebration of Latin American and Caribbean cultural traditions, which includes lots of food, live music, arts & crafts vendors, dance performances, and more. May 25-26, 10 a.m.-6 p.m., free, [carnavalsanfrancisco.org](http://carnavalsanfrancisco.org). Harrison Street, (between 16th and 23rd Sts.), San Francisco, N/A.

**Ferry Plaza Saturday Farmers' Market:** For sale are fresh fruits and vegetables as well as honey, bread, cheese, and other goods from local growers and producers. Saturdays, 10 a.m., free, [cuesa.org](http://cuesa.org). Ferry Building, 1 Ferry Building, San Francisco, 983-8000, [www.ferrybuildingmarketplace.com](http://www.ferrybuildingmarketplace.com).

**Fort Mason Center Farmers' Market:** Neither rain nor fog deters this weekly market from offering a variety of seasonal California fruits, vegetables, and flowers. Sundays, 9:30 a.m.-1:30 p.m., free, [cafarmersmkt.com/fmc.html](http://cafarmersmkt.com/fmc.html). Fort Mason, 38 Fort Mason, San Francisco, 345-7500, [www.fortmason.org](http://www.fortmason.org).

**Godzuki Happy Hour:** Sushi and booze for all my friends! Wednesdays, 5-8 p.m., free. The Knockout, 3223 Mission, San Francisco, 550-6994, [www.theknockoutsf.com](http://www.theknockoutsf.com).

**Half-Shell Happy Hour:** Free oysters (while they last, which ain't long) every Friday evening. Fridays, 5:30 p.m. El Rio, 3158 Mission, San Francisco, 282-3325, [www.elriosf.com](http://www.elriosf.com).

**Heart of the City Farmers' Market:** Thrice-weekly market featuring fruits, vegetables, nuts, eggs, and other forms of sustenance from local growers. Wednesdays, 7 a.m.; Fridays, 7 a.m.; Sundays, 7 a.m., free, [www.hocfarmersmarket.org](http://www.hocfarmersmarket.org). United Nations Plaza, Market, San Francisco, 674-9701.

**History of Beer in the Bay Area:** The S.F. Obscura Society goes beyond the obvious (i.e., Anchor Steam) as it illustrates the tradition of San Francisco brewing with clips from the upcoming documentary *Brewers by the Bay*. Tue., May 28, 7 p.m., \$12, [atlasobscura.com](http://atlasobscura.com). DNA Lounge, 375 11th St., San Francisco, 626-1409, [www.dnalounge.com](http://www.dnalounge.com).

**Meet the Maker Wine Series:** Winemaker Will Berliner presents his Cloudburst Chardonnay and Cabernet, paired with appetizers by Kuleto's Chef Bob Helstrom. Proceeds benefit the S.F. Food Bank. Thu., May 23, 5-7 p.m., \$15. Kuleto's Italian Restaurant, 221 Powell, San Francisco, 397-7720, [www.kuletos.com](http://www.kuletos.com).

**Off the Grid:** A rotating collection of food cart vendors circle their wagons at this weekly event also featuring beer, wine, and live music. Fridays, 5-10 p.m., [otgfmc.com](http://otgfmc.com). Fort Mason, 38 Fort Mason, San Francisco, 345-7500, [www.fortmason.org](http://www.fortmason.org).

**The Perfect Cup: Coffee Talk with San Francisco's Finest Roasters:** SNL's Linda Richman won't be at this particular "Coffee Talk," but Blue Bottle's James Freeman, Ritual Roasters' Eileen Hassi, and Four Barrel's Jeremy Tooker are on hand to

discuss what they do to put magic in their mugs every morning. Event includes pre-talk coffee tastings. Tue., May 28, 5 p.m., \$10-\$25. Commonwealth Club, 595 Market, San Francisco, 597-6700, [www.commonwealthclub.org](http://www.commonwealthclub.org).

**Queer Youth Meal Night:** Free meals and movies in a safe environment for trans/queer/ally friends. Tuesdays, 5 p.m., free. San Francisco LGBT Community Center, 1800 Market, San Francisco, 865-5555, [www.sfcenter.org](http://www.sfcenter.org).

**Soup for Supper:** Wed., May 22, 6 p.m., \$5 Soup, \$4 Wine, \$3 Beer, [www.brownpapertickets.com/event/377871](http://www.brownpapertickets.com/event/377871). 18 Reasons, 3674 18th St., San Francisco, 241-9760, [www.18reasons.org](http://www.18reasons.org).

**Sunday Supper:** Afternoon whole-pig BBQ with grilled corn on the cob, summer beans, farro and watermelon salad, wedge salad, and hush puppies. Sun., May 26, 4 p.m., \$25, [bbarpig.eventbrite.com](http://bbarpig.eventbrite.com). B Restaurant & Bar, 720 Howard, San Francisco, 495-9800, [www.brestaurantandbar.com](http://www.brestaurantandbar.com).

**Sunday's a Drag:** Brunch & drag revue with Donna Sachet. Sundays, 11 a.m. & 1:30 p.m., \$39.95. Harry Denton's Starlight Room, 450 Powell, San Francisco, 395-8595, [www.harrydenton.com](http://www.harrydenton.com).

**Terracotta Warriors Private Tour + Dinner:** Wine tastings and a prix fixe dinner (plus dessert) at the museum's Cafe Asia bookend



Jay Austin Graham Photography

**SUN 5/26**

▼ COMEDY

## IN THE STRAIGHTAWAY

The Hella Gay Comedy Show, one of the Bay Area's active gay comedy groups, is getting hella straight this week in honor of its strongest comedy-world allies. Normally the Hella Gays shine the spotlight on LGBT comedians in the Bay Area, but now they're switching it up to let their allies shine. **The S.F. Comedy Explosion** will feature a handful of straight comedians who've been deemed the "best and most gay-friendly" joke-tellers in the Bay Area, including Johan Miranda, Kristee Ono, and headliner Casey Ley. There's no drink minimum, so even teetotalers are welcome. And Sunday night is a great time to get your laugh on, so you can chuckle or giggle or guffaw your way into work on Monday morning.

The San Francisco Comedy Explosion runs 8-10 p.m. at 1772 Market St., S.F. Admission is \$10; call 371-9705. EMILIE MUTERT

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a guided tour of the 2,000-year-old terracotta warrior exhibit. Thu., May 23, 6-9 p.m., \$54, [bit.ly/datepress-asian-art-museum](http://bit.ly/datepress-asian-art-museum). Asian Art Museum of San Francisco, 200 Larkin, San Francisco, 581-3500, [www.asianart.org](http://www.asianart.org).

**Tour du Fromage 2013:** The San Francisco Bicycle Coalition hosts a casual ride around the city as J.B. Rumberg of Other Avenues food co-op takes you on a tour of his favorite cheese shops. Sun., May 26, 10 a.m., \$10 suggested donation, [tour\\_du\\_fromage.eventbrite.com](http://tour_du_fromage.eventbrite.com). Golden Gate Park, McLaren Lodge, Stanyan, San Francisco, 831-2700.

## LITERARY EVENTS

**Adam Johnson:** A month after claiming the Pulitzer Prize in fiction, the author returns to read from his award-winning novel, *The Orphan Master's Son*. Fri., May 24, 7:30 p.m., free. The Booksmith, 1644 Haight, San Francisco, 863-8688, [www.booksmith.com](http://www.booksmith.com).

**Arturo Mantecón:** Reading from *Like an Eye in the Hand of a Beggar*, his translation of Spanish poet Leopoldo María Panero. Sat., May 25, 7:30 p.m., free. Alley Cat Books, 3036 24th St., San Francisco, 824-1761, [www.facebook.com/alleycatbooks](http://www.facebook.com/alleycatbooks).

**A Celebration of Harvey Milk's Birthday:** Jason Edward Black and Charles E. Morris III, the editors of *An Archive of Hope: Harvey Milk's Speeches and Writings*, discuss "The Mayor of Castro Street" on the 83rd anniversary of his birth. Wed., May 22, 7:30 p.m., free. Books Inc./Castro, 2275 Market, San Francisco, 864-6777, [www.booksinc.net](http://www.booksinc.net).

**Círculo de Lectores de Literatura en Español:** Spanish-language book club. Fourth Tuesday of every month, 7 p.m., free. Modern Times Bookstore, 2919 24th St., San Francisco, 282-9246, [www.moderntimesbookstore.com](http://www.moderntimesbookstore.com).

**Drunken Spelling Bee:** Are you smarter than a fifth grader ... who's drunk? Host Jimi Moran tests your ability to spell while soused at this monthly event for literate lushes. Last Sunday of every month, 6 p.m. Cafe Royale, 800 Post, San Francisco, 441-4099, [www.caferoyale-sf.com](http://www.caferoyale-sf.com).

**East Bay Poetry Summit:** Mix and mingle with writers from across the nation in casual settings around Berkeley and Oakland. See website for specific event and reading details. May 23-27, [facebook.com/EastBayPoetrySummit](http://facebook.com/EastBayPoetrySummit). Multiple Bay Area Locations, San Francisco, N/A.

**The Erotic Reading Circle:** Read your erotic writing pieces and get feedback from skilled sex writers. Fourth Wednes-

day of every month, 7:30 p.m., Donation, 902-2071. Center for Sex & Culture, 1349 Mission, San Francisco, [www.sexandculture.org](http://www.sexandculture.org).

**Gregg Wrenn:** The Brittingham Prize in Poetry winner reads from his debut collection, *Centaur*. Thu., May 23, 7:30 p.m., free. Books Inc./Castro, 2275 Market, San Francisco, 864-6777, [www.booksinc.net](http://www.booksinc.net).

**Luis Negron:** Celebrating the release of his short story collection *Mundo Cruel* in conversation with Zyzzyva managing editor and former *Chronicle* books editor Oscar Villalon. Wed., May 22, 7 p.m., free. City Lights Books, 261 Columbus, San Francisco, 362-8193, [www.citylights.com](http://www.citylights.com).

**Lunada Literary Lounge:** Sandra Garcia Rivera hosts writers/poets Lizz Huerta and V. Lazaro Zamora. Fri., May 24, 7:30 p.m., \$5. Galeria de la Raza, 2857 24th St., San Francisco, 826-8009, [www.galeriadelaraza.org](http://www.galeriadelaraza.org).

**Paxton Gate Storyhour:** Readings of chosen books for children. Thursdays, noon, free, 252-9990. Paxton Gate's Curiosities for Kids, 766 Valencia, San Francisco, [www.paxtongate.com](http://www.paxtongate.com).

# MON 5/27

▼ SCULPTURE

## BRIDGING THE GAP

With **Mark di Suvero at Crissy Field**, the San Francisco Museum of Modern Art starts off big with its plans to go beyond its walls during the museum's expansion. In partnership with the National Park Service and Golden Gate National Parks Conservancy, eight of di Suvero's large-scale steel sculptures will be installed at Crissy Field. The museum's director, Neal Benezra, curated the show, which surveys five



*Figolu*

decades of the 80-year-old artist's work. The sculptures will be in view of the iconic Golden Gate Bridge, which has special meaning for the artist: He sailed

free. Readers Cafe, Building C, Fort Mason Center, San Francisco, 724-7512, [www.readerscafe.org](http://www.readerscafe.org).

**Two Lines Press Launch Celebration:** Actors Delia MacDougall and Juan Amador (aka DJ Wonway Posibul) help bring the Center for the Art of Translation's publishing venture to life as they celebrate the first two titles from Two Lines Press: *All My Friends* by Marie NDiaye and *Hi, This Is Conchita* by Santiago Roncagliolo. Wed., May 22, 7 p.m., \$10-\$20, [catranslation.org](http://catranslation.org). Intersection for the Arts, 925 Mission, San Francisco, 626-2787, [www.theintersection.org](http://www.theintersection.org).

**Under the Influence: Round 3:** Terry Taplin, Jason Schenheit, and Alexandra Kostoulas pay tribute to William Butler Yeats, Gil Scott-Heron, and Charles Bukowski. Fri., May 24, 7 p.m. The Emerald Tablet, 80 Fresno St., San Francisco, 500-2323, [www.emtab.org](http://www.emtab.org).

**Maurice Sendak: 50 Years, 50 Works, 50 Reasons:** Celebrating the 50th anniversary of *Where the Wild Things Are*, this exhibition includes 50 original works from the iconic children's book. May 23-July 7. The Walt Disney Family Museum, 104 Montgomery, San Francisco, 345-6800, [www.waltdisney.org](http://www.waltdisney.org).

under it when he emigrated to San Francisco from Shanghai in 1941 at the age of 7. The woman who picked the color of the bridge taught him to work wood when he was a teenager, and its clear in his work — dynamic sculptures spanning up to 50 feet high and 40 feet wide — how the color and scale of the bridge have inspired him. This show kicks off the museum's off-site exhibits while its building closes in June for two-and-a-half-year expansion.

Mark di Suvero at Crissy Field runs through May 26, 2014 at Crissy Field, 1199 E. Beach, S.F. Admission is free; visit [sf-moma.org/exhib\\_events/exhibitions/568](http://sf-moma.org/exhib_events/exhibitions/568). EMILY WILSON

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## MUSEUM EXHIBITS & EVENTS

**Asian Art Museum of San Francisco.** China's Terracotta Warriors: The First Emperor's Legacy: An exhibition of China's first Emperor Qin Shihuang's life-size terracotta army. Tuesdays-Sundays. Continues through May 27. \$15-\$18. In a New Light: The Asian Art Museum Collection: A display of more than 2,500 objects from the museum's permanent collection explores the major cultures of Asia. Daily. Free with museum admission. Terracotta Warriors Private Tour + Dinner: Nine tastings and a prix fixe dinner (plus dessert) at the museum's Cafe Asia bookend a guided tour of the 2,000-year-old terracotta warrior exhibit. Thu., May 23, 6-9 p.m. \$54. bit.ly/dailypress-asian-art-museum. Proximities: What Time Is It There?: Group show that emmers Asian culture and mythology as seen by outsiders, including artists Eliseba Blomhoff, Lisa K. Blatt, Aia Eshelkar, James Gobel, Tucker Nichols, Lorry Sultan, and Andrew Wittek. Starting May 24, Tuesdays-Sundays. Continues through July 21. 200 Larkin, San Francisco, 501-3500, www.asianart.org.

**The Beat Museum.** Permanent Collection: Glimpse into the poetic, exuberant lives of Jack Kerouac, Lawrence Ferlinghetti, Allen Ginsberg, Neal Cassady, and other Beat Generation characters via original manuscripts, memorabilia, letters, personal items, and other ephemera. Daily, 10 a.m.-7 p.m. \$5-\$8. 540 Broadway, San Francisco, 399-9626, www.thebeatmuseum.org.

**Cable Car Museum.** Permanent Collection: Located in a historic cable car powerhouse, the museum displays a variety of cable car gear, historic photographs, installations explaining how the cars work, and several antique vehicles. Daily. Free. 1201 Mason, San Francisco, 474-1887, www.cablecarmuseum.org.

**California Academy of Sciences.** *Rogue Planet:* Float through the roof of the Academy's building, zoom through the atmosphere, and gain an astronaut's view of Earth in this Planetarium feature narrated by Sigourney Weaver. Daily. *Built for Speed:* Take a look at the fastest fish and marine animals, including models of a sailfish, mako shark, yellowfin tuna, and Humboldt squid, plus a 45-foot-long America's Cup racing boat. Through Sept. 29. *Earthquake:* Treat your senses to seismic overload in this exhibit that includes a walk-in Earth model illustrating plate tectonics, a recreation of a Victorian saloon that shakes like two of San Francisco's most famous quakes, a planetarium show, interactive displays, and more. Daily. *Animal Attraction:* Exhibit about the wild courtship and mating strategies in the animal kingdom. Daily. *Penguin Feeding:* Watch as the Academy's flightless friends are offered their breakfast and lunch. Daily, 10:30 a.m. & 3 p.m. *Coral Reef Dive:* Scientists dive into the Academy's live coral tank

and offer live explorations of its denizens. Daily, 11:30 a.m. 8:20 p.m. *Sosnake Encounter:* Get up close and personal with some of the Academy's scaly, slithering inhabitants. Daily, 3:30 p.m. *Sharks and Rays:* Learn about the Reef Lagoon's residents. Tuesdays, Thursdays, 1:30 p.m. *Thursday Night Fever Nightlife:* Thu., May 23, 6-10 p.m. \$12. calacademy.org/events/nightlife. *Family Nature Crafts:* Nature-themed craftmaking for kids 5-11. Sundays, 10 a.m. 55 Music Concourse, San Francisco, 379-8000, www.calacademy.org.

**California Historical Society Museum.** *Curating the Bay: Crowdsourcing New Environmental History:* In honor of the "Year of the Bay," this exhibit features 150 objects from the CHS collections that reflect the bay's environmental and cultural history. Tuesdays-Sundays. Continues through Aug. 25. \$5 suggested donation. *History Mysteries: Billboards, Boats, and Barter on the Bay:* Explore the world of S.F.'s early 20th century waterfront businesses at this "hackathon" featuring both antique photos and hi-tech modern apps. Thu., May 23, 6-8 p.m. free. historymysteries.eventbrite.com. 678 Mission, San Francisco, 357-1848, www.californiahistoricalsociety.org.

**Cartoon Art Museum.** *See What You Say: Visual Stories and Narrative Art:* Group show about storytelling without words via picture books, comics, editorial art, and other illustrative media forms. Tuesdays-Sundays. Continues through July 7. \$3-\$7. 655 Mission, San Francisco, 227-0666, www.cartoonart.org.

**Conservatory of Flowers.** *Butterflies & Blooms:* Hundreds of butterflies — including monarchs, swallowtails, painted ladies, and more — flutter among the flowers in an exhibition sure to please lepidopterists and botanists alike. Tuesdays-Sundays. Continues through Oct. 20. \$2-\$7. 100 JFK, San Francisco, 666-7901, www.conservatoryofflowers.org.

**Contemporary Jewish Museum.** *Being Jewish: A Bay Area Portrait:* A mural of community photos and objects that reflect the flavor of Jewish life in the Bay Area. Daily. *The World Stage: Israel:* An exhibition of portraits by Melinda Wiley that explore black diaspora, the international phenomenon of urban youth culture, and its effect on men in Israeli cities. Mondays, Tuesdays, Thursdays-Sundays. Continues through May 27. \$10-\$12. *Black Sabbath: The Secret Musical History of Black-Jewish Relations:* An interactive exhibit featuring music and video recordings that illustrate the cultural influences shared by Jews and African-Americans alike, including performances in such genres as jazz, soul, showtunes, and more. Mondays, Tuesdays, Thursdays-Sundays. *Beat Memories: The Photographs of Allen Ginsberg:* Includes portraits of William S. Burroughs, Neal Cassady, Gregory Corso, Jack Kerouac, and other cultural cohorts by the hugely influential poet. Starting May 23. >>



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**TUE 5/28**

▼ FILM

## DOC OF THE BAY

If you are so excited about documentaries that you always can't even wait another minute to see one, you're in luck. Two of the most talked-about documentaries showing during **SF DocFest** will be previewed Tuesday night at the Roxie. There's the film *10th Parallel*, in which a Brazilian director takes the audience on a journey 300 miles into the Amazon to visit one of those groups of people who've never

met other folks. Then there's the Sundance Award-winning *The Machine Which Makes Everything Disappear*, made by a Georgian (country not state) filmmaker who traveled her country interviewing young adults from different walks of life. This preview is the introduction to the DocFest, which runs June 6-23 and celebrates the documentary form. The fest will showcase films on topics such as Burning Man, Bettie Page, Pussy Riot, roller disco, AIDS, and architecture.

The DocFest preview starts at 7 p.m., with the second film starting at 9 p.m. at the Roxie Theater, 3117 16th St., S.F. Visit [sfindie.com](http://sfindie.com) or call 820-3907. EMILIE MUTERT



Mondays, Tuesdays, Thursdays-Sundays. Continues through Sept. 8. \$5-\$12. *Drop-in Art Making*: Make art with your kids. Every Sunday from 1 to 3 p.m. Sundays. 736 Mission, San Francisco, 655-7800, [www.thejcjm.org](http://www.thejcjm.org).

**Crissy Field.** *Mark di Suvero at Crissy Field*: SFMOMA presents a yearlong exhibition of large-scale, industrial-strength iron sculptures by the local artist whose previous works should already be familiar from their monumental presence at Bay Area locations like the Embarcadero and Legion of Honor. May 22-26. Free. Marshall, San Francisco, 561-3000, [www.parksconservancy.org/our-work/crissy/](http://www.parksconservancy.org/our-work/crissy/).

**de Young Museum.** *From the Exotic to the Mystical: Textile Treasures from the Permanent Collection*: See 15 centuries worth of intricate international tapestries, embroideries, laces, and other textiles. Tuesdays-Sundays. Continues through Aug. 4. *Girl with a Pearl Earring: Dutch Paintings from the Mauritshuis*: Paintings from Dutch masters. Tuesdays-Sundays. Continues through June 2. \$25 (includes museum admission). [deyoung.famsf.org](http://deyoung.famsf.org). *Friday Nights at the de Young*: An art-focused happy hour, with special performances and hands-on activities plus cheap admission. Fridays, 5 p.m. free-\$10. 50 Hagiwara Tea Garden Drive, San Francisco, 750-3600, [www.deyoungmuseum.org](http://www.deyoungmuseum.org).

**Exploratorium.** *Permanent Galleries*: The family science museum's gigantic new complex is split into six separate gallery sections that focus on human behavior, senses & perception, biology, the environment, and much more — all with the Exploratorium's famously whimsical and interactive features. Tuesdays-Sundays, 10 a.m.-5 p.m. Pier 15, San Francisco, 528-4360, [www.exploratorium.edu](http://www.exploratorium.edu).

**Fort Mason.** *Outdoor Exploratorium*: Outdoor art and science exhibit. Daily. free. 38 Fort Mason, San Francisco, 345-7500, [www.fortmason.org](http://www.fortmason.org).

**GLBT Historical Society.** *Out of the Boxes: Historical Society Opens Archives of Pioneering Historian Allan Bérubé*: Bérubé was one of the pioneers in the field of community-based gay history that emerged in the 1970s and early 1980s. The GLBT Historical Society has opened his papers for use by researchers. Daily. 657 Mission, San Francisco, 777-5455, [www.glbthistory.org](http://www.glbthistory.org).

**The Holocaust Center of Northern California.** *Letters: 1938-1946*: Letters selected from the center's archives that detail the harrowing danger of living in Nazi-occupied Europe. Mondays-Thursdays, 10 a.m.-5 p.m. Free. 121 Stewart, San Francisco, 777-9060, [www.tauberholocaustlibrary.org](http://www.tauberholocaustlibrary.org).

**Legion of Honor.** *Darren Waterston: A Compendium of Creatures*: These 12 color aquatints from the artist's portfolio *A Swarm, A Flock, A Host: A Compendium of Creatures* update the concept of the medieval bestiary. Tuesdays-Sundays. Continues through Dec. 29. \$6-\$10. *Gifts from the Gods: Art and the Olympic Ideal*: A collection of Greek, Roman, and relatively modern works celebrating the Olympic Games and the ideals surrounding them. Tuesdays-Sundays. Continues through June 23. \$6-\$10. *Bowles Porcelain Gallery*: Porcelain from England and continental Europe. Daily. 100 34th Ave., San Francisco, 750-3600.

**San Francisco Main Library.** *Digging Deep: Underneath San Francisco Public Library*: Historical artifacts found at the library site, which was once a cemetery as well as City Hall. Daily. 100 Larkin, San Francisco, 557-4400, [www.sfppl.org](http://www.sfppl.org).

**Mexican Museum.** *An Inspired Gift: The Rex May Collection of Popular Art*: Mexican folk art paintings, wooden sculptures, ceramics, glass, and textiles. Thursdays-Sundays. Continues through March 16. free. Marina & Buchanan, San Francisco, 202-9700, [www.mexicanmuseum.org](http://www.mexicanmuseum.org).

**Museo ItaloAmericano.** *Contemporaneity: Signs of Modern Times*: Group exhibit by the Sedna art collective: Paride Bianco, Silvia Cossich Goodman, Milena Pedrollo, Maurizio Piccirillo, and Ivano Zanetti. Tuesdays-Sundays, 12-4 p.m. Continues through July 21. free. Fort Mason, Bldg. C, San Francisco, 673-2200, [www.museoitaloamericano.org](http://www.museoitaloamericano.org).

**The Presidio Trust.** *Welcome to the Presidio*: Two galleries — “Presidio Milestones” and “The Next Chapter: Creating a Future from Our Past” — illustrate the Persidio's transition from a military base into a national park and beyond. Wednesdays-Sundays, 11 a.m.-5 p.m. Continues through Dec. 31. free. 103 Montgomery St., San Francisco, 561-5300, [www.presidio.gov](http://www.presidio.gov).

**Randall Museum.** *Drop-in Family Ceramics Workshop*: Each week the Randall offers drop-in pottery and ceramics workshops. Saturdays, 10:15 a.m. \$6. *Drop-in Science Workshop*: Each week kids and parents can participate in artistic activities that illuminate some aspect of science. Saturdays, 10:30 a.m. \$4. 199 Museum, San Francisco, 554-9600, [www.randallmuseum.org](http://www.randallmuseum.org).

**San Francisco Museum of Craft & Design.** *Arline Fisch: Creatures from the Deep*: Installation of oversized jellyfish woven from knitted and crocheted copper wire. Tuesdays-Sundays. *Michael Cooper: A Sculptural Odyssey, 1968-2011*: Sculptures assembled from carved wood and manipulated metal to create hybrids that combine the organic with the mechanical. Tuesdays-Sundays. *Rebecca Hutchinson: Affinity*: Forest-like installation made from porcelain paper-clay, paper, and hanging tree branches. Tuesdays-Sundays. 2569 3rd St., San Francisco, 773-0303, [www.sfmcd.org](http://www.sfmcd.org).

**San Francisco Museum of Modern Art (SFMOMA).** *Elsworth Kelly at 90: Paintings from the Paris Years Until Today*: Six works by the

TUE 5/28

## ▼ SPORTS

## ROMANCE ON WHEELS

Think love in the roller rink only happens in '70s cult classics and that thoroughly enjoyable (we swear) 2005 flick *Roll Bounce*, starring Bow Wow? San Francisco's very own Godfather of Skating, David Miles, met his wife of 32 years while skating in Golden Gate Park, where he's been holding internationally infamous weekly skating events since 1989. Burners may also have caught him and his disco oasis at the Black Rock Roller Disco the past few years — the man is truly dedicated to advancing the skating movement. Now you can skate with the legend on wheels every Tuesday night in the Mission. Join the Golden Gate Park skaters and Black Rock Roller Disco at Inner Mission (formerly CellSpace) for some self-described “grown folks music” at the 21+ event: disco, funk, R&B, and a few pro tips on getting the Cupid Shuffle and Electric Slide just right. There will be free refreshments of the soda and juice variety, but you're welcome to bring your own beer. Skate



James Buck

rentals are available for \$5. But be warned: There's no love like the love you'll find in Funkytown.

**Funkytown: Tuesday Night Skate** starts at 7 p.m. at Inner Mission, 2050 Bryant St., S.F. Admission is free; visit [skategoldengate.com](http://skategoldengate.com). **NEHA TALREJA**

High-tech and the mundane meet in a series of glowing, seemingly anamorphic displays. Thursdays-Sundays. Continues through June 30. \$8-\$10. 701 Mission, San Francisco, 978-2787, [www.ybca.org](http://www.ybca.org).

## PARADES

**Carnaval S.F. 2013 Grand Parade**: This bright and boisterous annual procession includes samba dance troupes, drum baterias, floats, lowriders, and much more as it proceeds up Mission Street towards the Carnaval's main festival area on Harrison at 16th Street. Sun., May 26, 9:30 a.m., free, [carnavalsanfrancisco.org/grand-parade](http://carnavalsanfrancisco.org/grand-parade). 24th Street & Bryant, 24th St., San Francisco.

## PERFORMANCE ART

**Cunt\* (\*An Opening)**: An evening of live and remote performances curated by Dia Dear. Sat., May 25, 10 p.m., \$7+. The Lab, 2948 16th St., San Francisco, 864-8855, [www.thelab.org](http://www.thelab.org).

## POETRY &amp; SPOKEN WORD

**16th and Mission Poetry Slam**: Unorganized, impromptu gathering of people to sing, dance, shout, and read spoken word. Thursdays, 9 p.m., free, [16thmission.com](http://16thmission.com). 16th St. BART Station, 2000 Mission St., San Francisco.

**Arturo Mantecón**: Reading from *Like an Eye in the Hand of a Beggar*, his translation of Spanish poet Leopoldo María Panero. Sat., May 25, 7:30 p.m., free. Alley Cat Books, 3036 24th St., San Francisco, 824-1761, [www.facebook.com/alleycatbooks](http://www.facebook.com/alleycatbooks).

**East Bay Poetry Summit**: Mix and mingle with writers from across the nation in casual settings around Berkeley and Oakland. See website for specific event and reading details. May 23-27, [facebook.com/EastBayPoetrySummit](http://facebook.com/EastBayPoetrySummit). Multiple Bay Area Locations, San Francisco, N/A.

**Gregg Wrenn**: The Brittingham Prize in Poetry winner reads from his debut collection, *Centaur*. Thu., May 23, 7:30 p.m., free. Books Inc./Castro, 2275 Market, San Francisco, 864-6777, [www.booksinc.net](http://www.booksinc.net).

**Holla Back**: Weekly poetry open mic with a hip-hop vibe. Thursdays, 7:30-10 p.m., free/donation, all ages. EastSide Arts Alliance, 2277 International, Oakland, 510-533-6629, [www.eastsideartsalliance.com](http://www.eastsideartsalliance.com).

**Lunada Literary Lounge**: Sandra Garcia Rivera hosts writers/poets Lizz Huerta and V. Lazaro Zamora. Fri., May 24, 7:30 p.m., \$5. Galeria de la Raza, 2857 24th St., San Francisco, 826-8009,

[www.galeriadelaraza.org](http://www.galeriadelaraza.org).

**Poetry at the 33**: Monthly open mic with featured poet. Last Tuesday of every month, 7 p.m., free. 3300 Club, 3300 Mission St., San Francisco, 826-6886, [www.3300club.com](http://www.3300club.com).

**Sonny Smith Sees All, Knows All**: Sonny & The Sunsets' chameleonic frontman presents a strange evening of storytelling and song. Sat., May 25, 9:30 p.m., \$10. Roxie Theater, 3117 16th St., San Francisco, 863-1087, [www.roxie.com](http://www.roxie.com).

**Thursdays at Readers Poetry Series**: Weekly readings by local poets and visiting guests inside the SFPL's Fort Mason bookstore and coffeshop. Thursdays, 6:30 p.m., free. Readers Cafe, Building C, Fort Mason Center, San Francisco, 724-7512, [www.readerscafe.org](http://www.readerscafe.org).

**Under the Influence: Round 3**: Terry Taplin, Jason Schenheit, and Alexandra Koustoulas pay tribute to William Butler Yeats, Gil Scott-Heron, and Charles Bukowski. Fri., May 24, 7 p.m. The Emerald Tablet, 80 Fresno St., San Francisco, 500-2323, [www.emtab.org](http://www.emtab.org).

## SEX &amp; FETISH EVENTS

**2013 Live Masturbate-A-Thon**: Self-explanatory (not to mention self-stimulating) annual fundraiser for the CSC. Sat., May 25, 7-11 p.m., \$30 minimum entry fee, [masturbateathon.tumblr.com](http://masturbateathon.tumblr.com). Center for Sex & Culture, 1349 Mission, San Francisco, 902-2071, [www.sexandculture.org](http://www.sexandculture.org).

**Shilo McCabe: "I masturbate..."**: A series of “docu-rotic” photo portraits in celebration of National Masturbation Month. Through May 31. Center for Sex & Culture, 1349 Mission, San Francisco, 902-2071, [www.sexandculture.org](http://www.sexandculture.org).

**The Erotic Reading Circle**: Read your erotic writing pieces and get feedback from skilled sex writers. Fourth Wednesday of every month, 7:30 p.m., Donation, 902-2071. Center for Sex & Culture, 1349 Mission, San Francisco, [www.sexandculture.org](http://www.sexandculture.org).

**Humpday Happy Hour Workshop**: Good Vibrations presents recurring workshops on various sex themes. Wednesdays, 6:30 p.m., Free. Good Vibrations, 1620 Polk, San Francisco, 345-0400, [www.goodvibes.com/main.jhtml](http://www.goodvibes.com/main.jhtml).

**Sex in the City Tours**: Four-hour van tour providing a lively take on San Francisco's lascivious history. Fridays, 6:30 p.m., \$69, 510-915-1010, [www.sexinthecitytours.com](http://www.sexinthecitytours.com). Multiple San Francisco Locations, multiple addresses, San Francisco.

## SPORTS - SPECTATOR

**Celebrate50**: A special pre-game tribute to Glide Memorial Church's iconic leaders — Reverend Cecil Williams and Janice Mirikitani — that includes a collectible bobblehead of the dynamic duo, a musical performance by the Glide Ensemble and the Change Band, and complimentary food and drink (including beer and wine), all followed by the Giants' evening game against the Colorado Rockies. Fri., May 24, 4:45 p.m., \$100-\$175, [sfgiants.com/specialevents](http://sfgiants.com/specialevents). AT&T Park (Giants' Ballpark), 24 Willie Mays Plaza, San Francisco, 972-1800, [www.sfgiants.com](http://www.sfgiants.com).

## THEATER

**17th PlayGround Festival of New Works**: A monthlong celebration of brand new plays featuring more than 150 Bay Area writers, actors, and directors. Through May 26, \$15-\$50, [playground-sf.org](http://playground-sf.org). The Thick House, 1695 18th St., San Francisco, 401-8081, [www.thickhouse.org](http://www.thickhouse.org).

**Abigail's Party**: Acclaimed British filmmaker Mike Leigh wrote the script for this satire of 1970s suburban England. Tuesdays-Thursdays, 7 p.m.; Fridays, 8 p.m.; Saturdays, 3 & 8 p.m. Continues through July 6. SF Playhouse, 450 Post St., San Francisco, 677-9596, [www.sfplayhouse.org](http://www.sfplayhouse.org).

**African-American Shakespeare Company: The Merry Wives of Windsor**: Shakespeare meets the Chitlin Circuit in this unique adaptation set in urban 1960s America. Saturdays, Sundays. Continues through May 26, \$10-\$35. Buriel Clay Theater, 762 Fulton, San Francisco, 762-2071, [www.african-americanshakes.org](http://www.african-americanshakes.org).

**Arcadia**: Revival of Sir Tom Stoppard's time-jumping 1993 classic. Tuesdays-Sundays. Continues through June 9, \$20-\$95. American Conservatory Theater (A.C.T.), 415 Geary, San Francisco, 749-2228, [www.act-sf.org/site/PageServer](http://www.act-sf.org/site/PageServer).

**BATS Improv: Improvised Murder Mystery**: Take one part *Whose Line Is It Anyway?* and two parts *Cue*. Stir. Saturdays, 8 p.m. Continues through May 25, \$17-\$20. Bayfront Theater, 16 Marina, San Francisco, 474-6776.

**Beach Blanket Babylon**: Steve Silver's musical revue spoofs pop culture with extravagant costumes. Wednesdays-Sundays, \$25-\$130, [beachblanketbabylon.com](http://beachblanketbabylon.com). Club Fugazi, 678 Green, San Francisco, 421-4222, [www.beachblanketbabylon.com](http://www.beachblanketbabylon.com).

**Black Watch**: Bay Area premiere of the National Theatre of Scotland's award-winning drama about Scottish soldiers serving in the War on Terror. Tuesdays-Sundays. Continues through June 16, \$100, [act-sf.org](http://act-sf.org). The Armory, 1800 Mission, San Francisco, 677-0456, [www.sfarmory.com](http://www.sfarmory.com).



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**Burqavaganza:** Men wear burqas and women wear beards in this provocative play written by Shahid Nadeem and banned by his Pakistani homeland in 2010. Thursdays-Sundays. Continues through June 2, \$12-\$17. Brava Theater Center, 2781 24th St., San Francisco, 641-7657, www.brava.org.

**Dirty Dancing:** Live! Pay tribute to the late Patrick Swayze at this comical stage version of the 1980s teen romance blockbuster. Fridays, Saturdays, 8 p.m. Continues through May 25, \$15-\$20, dirtydancinglive.eventbrite.com. Dark Room Theater, 2263 Mission, San Francisco, 401-7987, www.darkroomsf.com.

**DIVAFest 2013: The Helen Project:** Five actresses take turns interpreting the historical legend of the woman whose beauty launched a thousand ships. Through May 25, \$10, divafest.info. Exit Theatre, 156 Eddy, San Francisco, 673-3847, www.theexit.org.

**DIVAFest 2013: You're Going to Bleed:** DIVAFest's annual woman-centric theater festival kicks off with this black comedy written by Melissa Fall and directed by Claire Rice. Thursdays-Saturdays. Continues through June 1, \$15-\$25, divafest.info. Exit Theatre, 156 Eddy, San Francisco, 673-3847, www.theexit.org.

**Foodiest! The Musical:** A musical comedy revue of songs and sketches that take a humorous look at the current food scene. Fridays, Saturdays, 8 p.m., \$34, foodiesthemusical.com. Shelton Theater, 533 Sutter, San Francisco, 433-3040, www.sheltontheater.com.

**Hedwig and the Angry Inch:** The comical and rocking LGBT musical favorite. Wednesdays-Saturdays, \$15-\$39. Boxcar Playhouse, 505 Natoma, San Francisco, 776-1747, www.boxcartheatre.org.

**Krispy Kritters in the Scarlett Night:** Rob Melrose directs the world premiere of this surreal, Beat-inspired work by S.F. playwright Andrew Saito. Thursdays-Sundays. Continues through June 16, \$15-\$50, cuttingball.com. The Cutting Ball Theater, 277 Taylor, San Francisco, 525-1205, www.cuttingball.com.

**Love & Taxes:** Josh Kornbluth presents his "pro-tax romantic comedy" in a two-night engagement benefitting Z Space. May 22-23, 8 p.m., \$25-\$70. Z Space Studio, 450 Florida, San Francisco, 626-0453, www.zspace.org.

**Monday Night Marsh:** Musicians, actors, performance artists, and others take the stage at this regular staging of works in progress. Mondays, \$7. The Marsh Theater, 1062 Valencia St., San Francisco, 826-5750, www.themarsh.org.

**Noor:** Feisal Alkazi's drama explores the extraordinary life of Noor Jahan, the 17th century Mughal Empress who remains one of the most powerful women in India's history. May 24-26, \$15-\$60. Brava Theater Center, 2781 24th St., San Francisco, 641-7657, www.brava.org.

**Second Annual Playground Film Festival:** A series of six original movies adapted from the best Playground Festival scripts of yesteryear. Screenings are also held in Berkeley, Palo Alto, and San Rafael; see website for details. Sat., May 25, \$10-\$15, playground-sf.org/filmfest. The Thick House, 1695 18th St., San Francisco, 401-8081, www.thickhouse.org.

**Secret Improv Society:** Underground improvisational theater. Saturdays, 10 p.m., \$15. Shelton Theater, 533 Sutter, San Francisco, 433-3040, www.sheltontheater.com.

**Sex and the City:** Live! A drag rendition of the HBO series *Sex and the City*. Wednesdays, 7 & 9 p.m., \$20-\$25, trannyshack.com. 1772 Market Street, 1772 Market St., San Francisco, 371-9705, https://www.facebook.com/1760MarketStreet.

**Solo Sundays:** A monthly showcase of solo performances. Last Sunday of every month, 7 p.m., \$12. Stage Werx 446, 446 Valencia St, San Francisco, www.stagewerx.org.

**Steve Seabrook: Better Than You:** A satirically comedic one-man show with a self-help theme, written and performed by Kurt Bodden. Thursdays, 8 p.m.; Saturdays, 8:30 p.m. Continues through June 29, \$15-\$50. The Marsh Theater, 1062 Valencia St., San Francisco, 826-5750, www.themarsh.org.

**Talk Radio:** James Baldock directs this adaptation of Eric Bogosian's intense drama. Wednesdays-Saturdays, 8 p.m. Continues through June 8, \$18-\$38. Actors Theatre San Francisco, 855 Bush, San Francisco, 345-1287, www.actorstheatre.org.

**Tinsel Tarts in a Hot Coma: The Next Cockettes Musical:** Revival of the 1971 drag musical extravaganza. Thursdays-Saturdays, 8 p.m. Continues through June 29, \$30-\$35. The Hypnodrome, 575 10th St., San Francisco, 377-4202, www.thrillpeddlers.com.

**Vital Signs: The Pulse of an American Nurse:** RN Alison Whittaker spares no details in this one-woman hospital dramedy. Sundays, 7 p.m. Continues through June 16, \$15-\$50, nursealison.com. The Marsh Theater, 1062 Valencia St., San Francisco, 826-5750, www.themarsh.org.

**What's on Stage?:** A free weekly series that spotlights upcoming shows at dance and theater venues in the Tenderloin, SOMA, and Central Market neighborhoods. Tuesdays, noon. Continues through May 28, free. United Nations Plaza, Market, San Francisco, 674-9701.

**When You're in Love, The Whole World Is Jewish:** A musical comedy revue directed by Jason "George Costanza" Alexander. Fri., May 24, 8 p.m.; Sat., May 25, 2 & 8 p.m.; Sun., May 26, 2 p.m., \$45-\$66. Marines' Memorial Theatre, 609 Sutter, San Francisco, 673-6672, www.marineclub.com/theatre.php.



Chelsea Rowe

Dancers Yannis Adoniou and Calvin Hilpert.

**WED 5/29**

▼ **FESTIVALS**

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They say it takes three weeks to create a habit, and the third annual **KUNST-STOFF Arts Fest** gives you three and a half of them to take dance classes, participate in workshops on choreography and creative intuition, and attend performances loosely centered on the theme "Inhabit." Curated by KUNST-STOFF artistic director Yannis Adoniou, events feature local and visiting artists working in dance, new media, technology, film, and more. "I believe in responsibility," says Adoniou about the performers. "The intimate space is

meant to show the impact of the artist, not props, lights, and costumes." With 14 nights of performances by companies such as ALTERNATIVA, Ate9dANCEcOMPANY, Sara Shelton-Mann, and KUNST-STOFF's resident artists — as well as free community events meant to encourage dialogue, collaboration, and experimentation — the KUNST-STOFF Arts Fest provides material and inspiration to influence your beginning or professional artistic practice.

KUNST-STOFF Arts Fest presents an evening with contributing artists at 8:30 p.m. The festival runs through June 7 at KUNST-STOFF Arts, 1 Grove St., S.F. \$10 - \$15, visit kunst-stoffsf.org/performances-2. **IRENE HSIAO**



# Thank You

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The San Francisco Newspaper Company would like to recognize the following employees  
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## ▼ Stage

# Theater of War

Two shows take us through armed conflict, but only one bothers to question the trip.

BY LILY JANIAK

**B**lack Watch, the penultimate show in A.C.T.'s 46th season, is being marketed as a major departure for the company. For one, the import from the National Theatre of Scotland has been touring the world since 2004. Also, the company isn't staging the show in A.C.T.'s ornate playhouse on Geary but in the Mission Armory, aka the Kink.com porn dungeon, in a dark, warehouse-sized room big enough to hold several playhouses, or at least to make you temporarily forget about San Francisco real estate battles.

But artistically, the show is troublingly generic. It's supposedly about Scotland's storied Black Watch infantry regiment during its controversial deployment to Iraq in 2003. But it might as well be about any soldiers in any war. Out of the 10-person ensemble, only a few emerge as distinct, and even then they're still stereotypes: There's a blustery commander (Robert Jack), a trouble-making clown (Andrew Fraser), and the stoic action hero to whom others look up by default (Stuart Martin). They do what all soldiers do: look at porn, play stupid games, complain, and scuffle. This small talk is the bulk of the dialogue. Playwright Gregory Burke conveys sense of place, political context, or the cultural significance of the Black Watch only in monologues that feel like informative afterthoughts at best and history lectures at worst.

The play's problems are further compounded by a lack of narrative. It has a framing device of a researcher (Jack) asking the soldiers questions in a bar back in Scotland after the deployment is over. But his stupid questions — "Is peacekeeping difficult?" — produce stupid answers. From these scenes Burke flashes back to the soldiers' memories, but because neither the interviewing nor the Iraq scenes develop, the structure is repeti-



Scott Suchman

tive: The soldiers horse around, someone yells at them, there's a viscera-hollowing explosion, the actors change costumes during an awkward song, and then they're back in the bar asserting how much gruffer they are than a sissy academic with a tape recorder and a sweater vest. Rinse and repeat.

This is not to say there aren't some lovely moments; one sequence that shows the regiment's entire history through its various uniforms — the gymnastic costume changes are all done onstage — makes for a riveting image. But on the whole the show is little more than one country's jingoism awkwardly transposed onto another's stage.

**B**lack Watch tries and fails to create tension between those who choose, or are forced, to fight a war, and the privileged protected. That's where Virago

## The military goes easy on crowd-surfing in *Black Watch*.

Theatre's production of *Sonia Flew* succeeds. Melinda Lopez's powerful play follows Sonia at two stages of her life: When she's a mother in Wisconsin shortly after 9/11, and then when she's a teenager in her native Cuba during the rise of Castro. How she got from one country to the other is a tragic secret her family doesn't know. "Some things you do not forgive; you forget," she says.

Both acts feature a young person called by patriotism to serve his or her country during a time of rising nationalism, set against that child's protective parents. Sonia is on a different side of that conflict in the two acts, and she's played by two actors

to reflect that: Katie Robbins as a teenager and Tess Koning Martinez as an adult.

But *Sonia Flew* is not just about the conflict between obligation to parents and to country. It's also about the ways a political disagreement can expose everything else that's wrong in a relationship, and the weaknesses in a family as a whole — which are both caused and solved by the play's female characters. Lopez's women have deep flaws — Pilar (Olivia B. Chavez), Sonia's mother, blames herself for Sonia's tragic situation: "It's our fault, because we loved her too well." But women are also the most heroic, as when Sonia's teenage daughter Jen (also played by Robbins) keeps the family shabbat going when everyone else is letting it fall apart, or when Marta (König Martinez) overcomes her illiteracy and the government's suspicion of her to help get Sonia to safety.

The male performers don't fare as well with their less complex characters, bulldozing their way through their lines with unmotivated bravura, and director Laura Lundy-Paine too often keeps the actors stuck in place upstage behind a table. But the three female performers create a family of titans. For these characters, the simple choice to lead an examined life is a cornerstone of citizenship and peacekeeping. As Sonia says to her army-bound son, "Living a good life is not nothing."

### Black Watch

Through June 16 at the Armory Community Center, 333 14th St., S.F.  
\$100; 749-2228 or act-sf.org.

### Sonia Flew

Through June 1 at the Phoenix Theatre, 414 Mason St., S.F. \$15-\$30; soniaflewvirago.brownpapertickets.com.



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## ▼ Film

**Elemental**

Rated R. Opens Friday at Opera Plaza Cinema.

Locally based director-producers Gayatri Roshan and Emmanuel Vaughan-Lee structure their environmental documentary as a trip-tych of profiles in courage: In India, one water conservationist labors alone to clean up the lethally polluted Ganges River Basin; in Canada, one young Athabasca Chipewyan mother campaigns against the toxic exploitation of a 50,000-square-mile splotch of heavy crude oil; in Australia, one outsider inventor develops a nature-inspired contraption which he contends can “reduce the world’s energy bill by at least half” (or, for starters, simply freshen the air above Los Angeles and Beijing). Some peculiar personalities emerge, as do obstacles including disenchanted colleagues, quasi-unhelpful supporters (as in the San Francisco fundraiser schmooze-fest where Robert Kennedy Jr. comes off like a useless blob of self-satisfaction), skeptical investors, and angry protesters. But the filmmakers very clearly have their eco-crusaders’ backs. Why these three in particular, and together, isn’t exactly clear, although the film does tease out some elegant overlaps between their perspectives. If now and then *Elemental* resembles little more than a flattering medley of expository TED Talks, at least Roshan and Vaughan-Lee get across the basic idea that hope has to start somewhere, and so does the cleaning up of our already-much-too-filthy world. **JONATHAN KIEFER**

**The Hangover Part III**

Opens Friday.

There’s no actual hangover in the third installment of the black-out-themed franchise, but enduring this laugh-free sequel nonetheless does elicit a sick, queasy feeling. Director Todd Phillips’ beautiful panoramas of the Arizona desert and Sin City skyline (the latter amusingly scored to Danzig’s lascivious “Mother”) lend an ill-fitting measure of aesthetic panache to an episodic tale that’s been cobbled together with almost mind-boggling carelessness. The story, as it were, involves Bradley Cooper’s Hunk, Ed Helms’ Wimp and Zach Galifianakis’ Weirdo attempting to catch Ken Jeong’s Psycho for John Goodman’s Criminal in order to save Justin Bartha’s Cipher. The ensuing odyssey features heists, animal cruelty (decapitated giraffe, coke-addled chickens), gay-panic gags and flat nods to the original film, though the main focus is on the bizarre

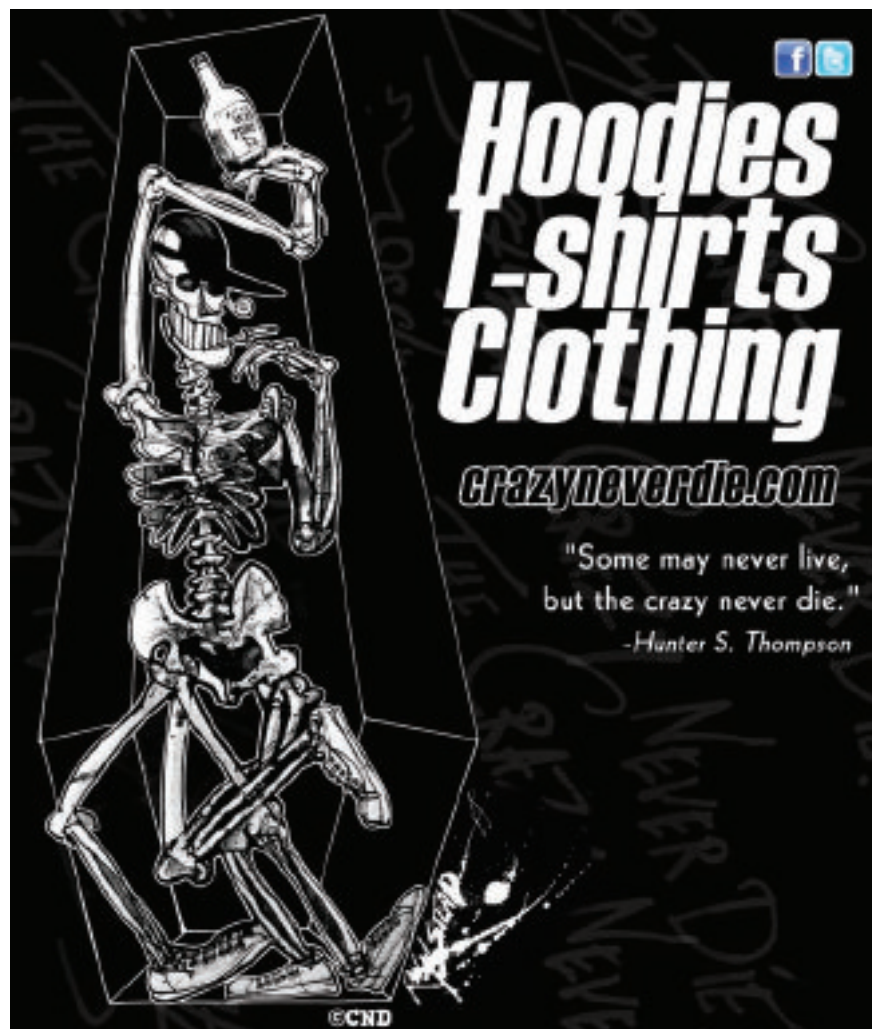
**The cleaning of India’s lethally polluted Ganges River is one of the environmental challenges portrayed in *Elemental*.**

riffing of Galifianakis, who sings “Ave Maria” and flirts with Melissa McCarthy’s kindred mom-hating lunatic. The occasional improvised one-liner aside, *Part III* boasts few genuine jokes, instead vainly striving to drum up chaotic comedy through desperately busy plotting that ditches its predecessors’ signature what-happened-last-night? flashback structure. Apparently drunk on their prior successes, everyone involved seems to have forgotten that the series was predicated not on these one-dimensional characters, but on a now-tiresome, and here altogether absent, narrative conceit. **NICK SCHAGER**

**Frances Ha**

Rated R. Opens Friday at Landmark Embarcadero.

A visually pithy victory of bittersweetness over cynicism, and therefore arguably a career highlight for director Noah Baumbach, *Frances Ha* shows with keen humor and without self-pity what it’s like to be alive and in one’s twenties and in New York and aware of one’s potential slipping away. Greta Gerwig stars as an aspiring dancer whose signature move might be flightiness and whose slow drift toward true adulthood might also be away from her best friend, played by Mickey Sumner. Shot in sumptuous black and white, this subtly romanticized slice of life amounts to a minimal assembly of improbably resonant non-events, almost unthinkable as a film without the specific virtue of Gerwig’s daffy, guileless poise. Otherwise Baumbach’s style could be called homage-happy; it’s classic Truffaut meets vintage Woody Allen meets *Girls*, with one direct lift — an exhilarating, freewheeling David Bowie-scored street dance — from Leos Carax’s *Mauvais Sang*. What’s key is how playfully at ease Baumbach seems among his many tasteful influences, including obvious muse Gerwig, his co-writer and vital spark. Inspired by her spontaneity, and scripted to cultivate it, the movie does turn up some occasional stilted line readings here and there, but periodic awkwardness also is shrewdly elemental to its charm. “I’m so embarrassed,” Frances confides at one point. “I’m not a real person yet.” True: She’s a movie character, of just the sort we hope to encounter more often in life. **J.K.**



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OPENING

**The Painting** Even if you watch the English-dubbed version rather than the subtitled one, there's no denying the fundamental Frenchness of Jean-François Laguionie's beautiful and thought-provoking animated film *The Painting*—and that's not a bad thing, since animated American films on similar themes tend to end up like Shane Acker's overblown 9. Within a certain painting in a certain studio in *The Painting*, a class system exists: Allduns are fully rendered figures, living in opulence and rouged cheeks; Halfies are not quite finished, with some color and definition but not as much as the

Allduns; and Sketchies are just what they sound like, and are rather bitter about their lot in life. All three societies are aware that they are figures in an unfinished painting, and they're all wondering the same thing—why did the Painter abandon them? The mystery only deepens when Lola the Halfie, Ramo the Alldun, and Plume the Sketchie explore just what's happening beyond the frame. In addition to being inventive and colorful, *The Painting* also considers just what the heck God's deal is, and if He even matters in the long run. American kids should see *The Painting*, whether they pick up on those themes or not—but if it inspires them to ponder, so much the better. (S.C.)

**What Maisie Knew** If you plan to see Scott McGehee and David Siegel's *What Maisie Knew*, this is your homework: Watch Mark Rappaport's *From the Journals of Jean Seberg*, a fascinating documentary which will tell you everything you need to know about the Kuleshov Effect. It's the film-editing theory that the emotions on an actor's face—whether they look sad, happy, angry, et cetera—are determined by the images they're intercut with. *What Maisie Knew* is awash in the

Kuleshov Effect, as the emotions of 6-year-old Maisie (Onata Aprile) are largely generated by what the audience surmises she must be feeling as her parents, Susanna (Julianna Moore) and Beale (Steve Gooden), split up, and as they find interesting new ways to neglect Maisie, mostly involving their hastily acquired and almost blindingly white new spouses Margo (Johanna Vanderham) and Lincoln (Alexander Skarsgård, creating a character via slouching and dirty T-shirts). Maisie is a blank slate, and an idealized one at that: a small child who never cries or freaks out as her world is falling apart. (It's also a world in which nobody bats an eye at a small child hanging out in a bar, Child Protective Services does not exist, and everything can be solved at the beach.) So, what did Maisie know? Whatever you think she knew. (S.C.)

ONGOING

**At Any Price** Ramin Bahrani's exercise in miserablism *At Any Price* wants to be about many things, but the overriding theme is that being a family farmer in today's America really sucks. While that's no great revelation, the struggles of corn farmer and seed merchant Henry (Dennis Quaid) against investigators from GMO companies would almost be enough for its own movie, but *At Any Price* is overstuff with other equally depressing conflicts, including his disappointment with his rebellious, wannabe NASCAR-driver son Dean (Zac Efron), and Henry's own moral failings in the form of shady business practices and a not-really-secret mistress (Heather Graham). Quaid clearly relishes the opportunity to play Henry as a modern Willy Loman, all sweaty glad-handing and fake smiles with his customers, followed by confusion at how good intentions and free candy bars can fail to win friends and influence people. (It's not too late to retitile *Death of a Corn Salesman!*) But for all its wrist-slashing melodrama and dangling subplots, *At Any Price* does improve on other recent father-son dramas like *Mud* or *The Place Beyond the Pines* by including some well-written female characters (perhaps thanks to co-screenwriter Hallie Elizabeth Newton?), most notably Dean's girlfriend Cadance (Maika Monroe), who gets to grow and have an arc and be her own person. So that's progress. (S.C.)

**Bert Stern: Original Madman** Having come up through *Look* magazine with Stanley Kubrick, whom he recalls, not unapprovingly, as “like his movies: mean, cruel, and finding weaknesses in people,” Bert Stern later made the iconic photo of lollipop'd Sue Lyon in heart-shaped shades that became the poster for *Lolita*. “He could see the woman in the little girl,” one female acquaintance recalls of Stern, not unapprovingly, and this lethargic hagiography, produced and

directed by Stern's self-described soulmate, Shannah Laumeister, one of his muses since age 13, seems wholly to concur. The latest in a long parade of limp couture-chronicle documentaries, Laumeister's *Bert Stern: Original Madman* does supply sufficient visual evidence of how the girl-crazy shutterbug shook up the mid-'60s ad industry, but it's hampered by the subject's own palpable reluctance to recount his life story. He has an eye for the ladies, all right—roving all the way from his famous Marilyn Monroe nudes to the Internet-crashing takeoffs on same with Lindsay Lohan—but can't seem to be bothered to discuss it. Worse, the film is at times technically inept, which doesn't suit a picture about a maker of pictures, yet Laumeister proceeds as if candid access is all that really matters. Tellingly implying dullness, Stern's somnolent narration sums up their collaboration here like so: “I shot you for 20 years, then you turned around and shot me.” (J.K.)

**The Iceman** Its title and the gentle stress on Chris Evans in a supporting role notwithstanding, *The Iceman* is in no way another comics spinoff, but maybe it should have been. Early on in this merely adequate mob thriller, Ray Liotta points a gun right at Michael Shannon's face and calls him cold as ice for not flinching. “Why do you act like you don't give a shit?” Liotta even asks, but the face remains impassive. That unanswered question is, unsatisfyingly, the essence of the movie, which director Ariel Vromen and co-writer Morgan Land adapted from the life story of actual mafia-affiliated serial killer Richard Kuklinski, here played as an acting exercise for the towering, unchallenged Shannon. The filmmakers' apparent strategy for dramatic shape: This happened, so here's a movie about it, and because it's one of these movies, here's Liotta for context. Another reason for the title is Kuklinski's eventual habit of freezing his victims' corpses to obscure their times of death. Otherwise, he was a family man, with a wife (Winona Ryder), two daughters, and a lush patch of fashionably modulating facial hair, in suburban 1970s New Jersey. The rest is straight goombah-movie stuff: tense loyalty tests, loose ends in need of ruthlessly tying up, escalating threats to family, appearances by David Schwimmer and James Franco which we suspect won't end well, and, in one unconventional touch, a deathless cat as harbinger of final unraveling. Well, at least Shannon will get to play a proper comic-book villain in *Man of Steel* later this summer. (J.K.)

**Kiss of the Damned** Xan Cassevetes's *Kiss of the Damned* is a loving homage to the Euro-horror genre of the 1960s and 1970s, films like Jess Franco's 1971 *Vampyros Lesbos* whose promise of lurid thrills made them popular rentals in the early days of home video. Appropriately enough, sexy vampire Djuna (Joséphine de La Baume) and her soon-to-be-lover Paolo (Milo Ventimiglia) first lock gazes in a video store, one which carries a large stock of VHS tapes even though *Kiss of the Damned* is set in the present day. Unlike other recent VHS horror tributes such as *Ti West's House of the Devil* or Lindsay Dennberg's *Video Diary of a Lost Girl*, director Cassavetes (daughter of indie legend John Cassavetes) doesn't try to recreate the textural qualities of the VHS experience, but rather the cinematic lushness that Euro-horror films had when seen in a theater. So *Kiss of the Damned* is a beautiful film as well as delightfully sleazy, particularly when Djuna's troublemaking sister Mimi (Roxane Mesquida) enters the picture. But for all its sex and blood and often-unsettling dark ambient score, *Kiss of the Damned* is also surprisingly touching, a story of two people in love who would probably make the same kinds of dumb mistakes even if they weren't creatures of the night. (S.C.)

**Midnight's Children** Deepa Metha's *Midnight's Children* may have been better served by the miniseries format, allowing Salman Rushdie's sprawling source novel more room to breathe, but this fast-paced film adaptation gives it the ol' college try. Rushdie narrates and co-wrote the script, so that's cred. The titular children were born at midnight on Aug. 15, 1947, the moment India gained its independence from Great Britain (represented by a too-brief Charles Dance cameo). One of the children, Saleem (Satya Bhabha), is switched in a hospital with a wealthy man's son, Shiva (Siddharth), thus condemning Shiva to what narrator Rushdie calls “a life of accordions and poverty.” (Another erudite line, taken right from the book: “They've shoved my balls into an ice bucket!”) *Midnight's Children* is a magical-realist

telling of India's struggles in the latter half of the 20th century, reflected in the travails of Saleem, Shiva, and the other children, who share a psychic link and have magical abilities, such as remote viewing or a Basket of Invisibility (activated by the word “abracadabra,” naturally). The fantastical elements are often played for laughs but are always heartfelt, and by the time Indira Gandhi's mid-70s “state of emergency” casts the country into a genuinely spooky endless night, *Midnight's Children* makes you believe that's how it might have been in real life. (S.C.)

**The Reluctant Fundamentalist** Films that have dealt with the events of 9/11 tend to focus on the bravery of the people who were there, while a far less popular topic is the wave of xenophobia that swept through the nation, the profiling and harassment of millions of innocent dark-skinned American citizens (Muslim or otherwise) who had no more of a connection to terrorism than the white people who were automatically above suspicion. Based on Moshin Hamid's novel, director Mira Nair's *The Reluctant Fundamentalist* examines this issue through the evolution of a Pakistani man in New York named Changez (Riz Ahmed), a wealthy financial analyst for a Bain Capital-style company who finds his life falling apart after 9/11. The casual racism he'd always tolerated now being amplified into random arrests and getting spat upon by Joe the Plumber-style patriots begins to breed the nagging feeling that maybe, just maybe, the terrorists had a point. Now a radical college professor in Pakistan, Changez tells his story in flashback to journalist Bobby (Liev Schreiber), while the CIA desperately searches for a kidnapped American citizen. *The Reluctant Fundamentalist* turns into a pulse-pounding spy thriller by the end, but above all it's a reminder of how America's tendency to vilify innocent people can indeed turn them into villains, whether they want to be or not. (S.C.)

**Scatter My Ashes at Bergdorf's** There's a potentially interesting, broad-appeal documentary to be made about the high-end New York department store Bergdorf Goodman, but Matthew Miele's *Scatter My Ashes at Bergdorf's* isn't quite it. A documentary shouldn't only be of interest to people who are already familiar with the subject, but those who can't afford to shop there or aren't dedicated followers of fashion are likely to find it less than engrossing, like a program they might find on E! while flipping channels, watch for a few minutes, then keep on flipping. Since the movie doubles as a roll call of upper-crust New York society, there's lots of plastic surgery, such as E! fashion mainstay Joan Rivers, actress Susan Lucci, and possible vampire (and definite steamed-apple aficionado) Karl Lagerfeld. The history and construction of the building is covered in some depth, without much acknowledgment of the fact that it's kind of bland-looking—except for David Hoey's seasonal window displays, one of the store's few aspects that can be enjoyed by the 99 percent. Hoey provides many of the movie's best moments; and really, he and charming fashion director Linda Fargo (who says she frequently gets mistaken for Anna Wintour, but has more of a Carol Burnett charisma) should get their own documentary. Maybe next season. (S.C.)

**Simon Killer** A new Sundance scoop from the Williamsburg-via-NYU film collective that brought us *Martha Marcy May Marlene*, Antonio Campos' *Simon Killer* stars Brady Corbet as a heartsick young American bottoming out in Paris. His French isn't so good, and even his English, in times of emotional distress, tends to devolve into runs of guttural whimpers. The whole movie is a time of emotional distress: Simon has had a bad breakup. It's nobody's fault, although it doesn't bode well when he sends his ex an email saying “You could at least get back to me. There's nothing I could possibly do from here.” This seems like a red flag, one of several. Meanwhile, playing his pity card, he takes up with a prostitute (Mati Diop), and, briefly, with another girl (Constance Rousseau), whose eyes he likes because they wiggle in a certain way. In school, Simon explains more than once, he studied the relationship between the eye and the brain. A cerebral sort, Simon doesn't seem cut out for extortion, but tries it anyway with the prostitute's other clients. He does this because the movie needs to escalate, just as he explains his field of research because the movie needs to pretend its flashy, abstract color-field interludes are character-driven. Otherwise, no amount of mannered compositions and exacting music supervision and frank, stark sex scenes will make up for a clichéd scenario. (Well, ok, at least

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Simon isn't a writer.) Campos is clever and crafty, a willing apprentice to Michael Haneke, and style comes easily to him, if not naturally. If this film really wanted to know where killers come from, it's stop posing and start actually looking. (J.K.)

**Something in the Air** World-cinema mainstay Olivier Assayas' inviting new film is about young French people and the lived legacy of May '68. Interestingly, these are kids who came of age not precisely at that moment but a few years later, and not right in Paris but a few miles away. So their version of student-worker solidarity seems like a slightly threadbare, hand-me-down idealism, with even the most contentious political talking points addressed in a manner skewing more aloof than pedantic. The film also has that wonderful French way of seeming unabashedly autobiographical — as if in quiet moments we can almost hear Assayas whisper, "Well of course it's me; who else would it be?" Played intelligently by a mop-topped Clément Métayer, the director's young proxy here is a reflective sort, vexed with very real indecision about whether to fill his life with art or anarchism — and about whether it's true, as somebody says in some commune, that "you can't make entertainment in revolutionary times." Interested, but commendably unwilling to wait around, the lovely young ladies in and out of his life are played by Carole Combes and Lola Créton, each distinctly radiant. Fortified by a discerning psych-rock soundtrack (no, that's not a contradiction) and using skills likely honed in his epic political miniseries *Carlos*, Assayas shows strong command of people and their group energies, casually zipping between scenes of tumult and tenderness, and synthesizing them into respectful remembrance. (J.K.)

**The Source Family** The accepted hindsight is that the hippie dream ended with the Manson Family murders in 1969, but that ending wasn't quite as apparent in the 1970s to the followers of self-styled messiah Father Yod, the subject of Maria Demopoulos and Jodi Wille's documentary *The Source Family*. Born Jim Baker, Yod was a Marine, Judo expert, bank robber, and confessed killer who went hippie in the late 1960s and opened the lucrative vegetarian Source Restaurant (the one in *Annie Hall* where Woody Allen orders the alfalfa sprouts and mashed yeast) before evolving into a cult leader. As stories about California-based cults go, *The Source Family* is one of the least tragic, ending neither in mass murder (Manson) nor suicide (Jonestown), but instead more mundane disillusionment and heartbreak — especially for Yod's wife Robin, who never quite recovered from Yod's decision to help himself to a dozen other wives, seeing as how he was God and could do whatever he wanted. *The Source Family* is never less than sympathetic to its subjects, and it's appropriate that neither Manson nor Jones are mentioned until nearly an hour in; beginning with a minute-and-a-half slow zoom into Yod's intense eyes, the movie does not pass judgment from 2013, but rather tries to show how it all made sense in 1973. (S.C.)

**Stories We Tell** Where fact-fiction hybrid documentaries are concerned, the game of wondering what's really "true" can too easily degenerate into mere indulgence, leaving behind little more than just those quotation marks. Alternatively, more rarely, it can be a blessed riddle. In *Stories We Tell*, an exemplar of the form, the perceptive Canadian actor-director Sarah Polley gathers her extended family for a collective documentary remembrance of her late mother, Diane, who in retrospect seemed all too comfortable at the center of so much attention. On the other hand, Diane also had at least one whopper of a family secret, which Polley rather politely but ardently wants to get to the bottom of. On this matter, the rest of the family is both a great help and no help at all. Arguably they incriminate themselves, but Polley's plan isn't to corner anyone; her heart is much too huge for that. Deep within the cozy nostalgic enclaves of bohemian Montreal and Toronto, some thorny questions do come up for Diane's most significant suitors: Polley's sweetly reticent father, Michael, himself also an actor and a writer (at Polley's command, he overlays the film with his own beautifully literate narration of family lore), and Harry Gulkin, a gregarious film producer. Generously, young Ms. Polley presses on, recognizing that what's really at stake is her own origin story, and that sharing it is the best way to validate it. (J.K.)

**Sun Don't Shine** The foundation for Amy Seimetz's directorial debut, which she also wrote, produced,

and co-edited, is boilerplate film noir: There's a dude (Kentucker Audley), a dame (Kate Lyn Sheil), and deepening trouble between them. She's in a difficult spot, and he, just trying to help, manages inevitably to trade up to a more difficult one. It's our privilege to sort out the details as they emerge, watching all the while with a familiar sinking feeling. Not for nothing does this hapless couple's glum Florida road trip get under way with a brawl in a mud puddle, and a gun in the glovebox. Coaxing freshly cinematic intrigue from inventive sound design and a smear of car-viewed Gulf Coast landscapes, Seimetz also assuredly updates the pulp scenario with contemporary indie-film vernacular: Conspicuous expository restraint manifests as a palpable will to not say too much, save for a few strategic flourishes of near-lyrical talk, and the director, whose background is in acting, takes care to let her characters seem more like vulnerable young people than mere movie types. Affectingly, she also calibrates the movie's violence to avoid cheap thrills or a faux-jaded pose. This story is about a bad situation, but the shrewdness of its telling makes for a good time. (J.K.)

## FILM SHOWTIMES

*Arthouse listings compiled by Anna Pulley. To submit a listing (at least 10 days before issue date), e-mail film@sfweekly.com.*

**Artists' Television Access.** CCSF Directing Students Showcase: Thu., May 23, 8 p.m. \$6. Shorts from SFSU Cinema Department: Fri., May 24, 7 p.m. free. Other Cinema: Avant to Live: Experimental shorts by more than a dozen filmmakers. Sat., May 25, 8:30 p.m. \$6. othercinema.com. *There Is Nothing Out Here*: Documentary/concert film spotlighting San Diego's live music scene. Sun., May 26, 7 p.m. \$6. 992 Valencia, San Francisco, 824-3890, www.atasite.org.

**Bottle Cap.** Dinner and a Movie: Weekly screenings in the Bottle Cap dining room. Sundays, 7 p.m. 1707 Powell, San Francisco, 529-2237, www.bottlecapsf.com.

**The Castro Theatre.** *Milk*: Celebrate Harvey Milk's birthday with all-day screenings of the Oscar winning biopic starring Sean Penn. Wed., May 22. *Black Swan* and *Dancer in the Dark*: Think dancing is all fun and games? This double feature begs to differ. Thu., May 23, 7 & 9:05 p.m. *Grease Sing-A-Long*: If you're still "hopelessly devoted" to this 1978 musical time machine, you'll have plenty of chances to wail along with this subtitled version of the Travolta/Newton-John hit. Sun., May 26, 2:30 & 8:30 p.m.; Mon., May 27, 2:30 & 8:30 p.m.; June 1-3, 2:30 & 8:30 p.m. \$10-\$15. 429 Castro, San Francisco, 621-6120, www.castrotheatre.com.

**Clay Theatre.** *Scatter My Ashes at Bergdorf's*: Documentary about the luxurious NYC department store with numerous celebrity appearances. Daily. *The Other Side of the Ice*: California premiere of the documentary about a family's treacherous attempt to boat through the Arctic Northwest Passage. Wed., May 22, 7 p.m. \$10. *The Rocky Horror Picture Show*: The Bawdy Caste performs onstage while the film plays in the background. Last Saturday of every month, midnight. \$9-\$10. 2261 Fillmore St, San Francisco, 267-4893, www.landmarktheatres.com/Market/SanFrancisco/SanFrancisco\_Frameset.htm.

**Dark Room Theater.** *Bad Movie Night: The Man with the Golden Gun*: Hosts Jim Fourniadis, Mike Spiegelman, and Alexia Staniotes revisit Pierce Brosnan's second-to-last (and definitely second-rate) James Bond movie — although at least there are no invisible cars in this one. Sun., May 26, 8 p.m. \$6.99. 2263 Mission, San Francisco, 401-7987, www.darkroomsf.com.

**Davies Symphony Hall.** Philip Glass Ensemble: *Koyaanisqatsi*: Screening of Godfrey Reggio's impressionistic time-lapse enviro-"documentary" with live musical accompaniment. Sun., May 26, 7 p.m. \$40-\$65. 201 Van Ness, San Francisco, 864-6000, www.sfsymphony.org.

**Delancey Street Theater.** *The Last War Crime*: San Francisco premiere of this indie feature about torture and corruption in Dick Cheney's America. Sat., May 25, 6 & 8 p.m. donation. lastwarcrime.com. 600 Embarcadero, San Francisco, 512-5153, www.delanceystreetfoundation.org.

**Embarcadero Center Cinema.** *Stories We Tell*: Written and directed by Sarah Polley. Daily. *Love Is All You Need*: Pierce Brosnan stars as a heartbroken

widower in this European romance. Daily. *The Place Beyond the Pines*: Director Derek Cianfrance reunites with his *Blue Valentine* star Ryan "Hey Girl" Gosling for this dark crime drama also featuring Bradley Cooper, Eva Mendes, and Ray Liotta. Daily. *Kon-Tiki*: Thor Heyerdahl's dangerous 1947 journey across the Pacific Ocean in a small wooden raft is given the adventure movie treatment by Norwegian filmmakers Joachim Rønning and Espen Sandberg. Daily. *The Iceman*: Michael Shannon plays a contract killer in this true crime drama. Daily. *Frances Ha*: A new indie comedy from the director of *The Squid and the Whale*. Starting May 24. Daily. 1 Embarcadero Center, San Francisco, 267-4893, www.landmarktheatres.com/market/SanFrancisco/EmbarcaderoCenterCinema.htm.

**San Francisco Main Library.** *The Typewriter (In the 21st Century)*: Documentary about the great 20th century writing machine and what (if any) future it may have. Sat., May 25, 3 p.m. free. typewriter-movie.com. 100 Larkin, San Francisco, 557-4400, www.sfpl.org.

**Opera Plaza Cinemas.** *Something in the Air*: A semi-autobiographical film from director Olivier Assayas set in the revolutionary wake of the 1968 Parisian uprising. Through May 23. *The Reluctant Fundamentalist*: Mira Nair's film about the cultural transformation of a Pakistani man living in America during and after 9/11. Daily. *Blancanieves*: This striking, widely acclaimed black-and-white silent film from Spain retells the Snow White legend in ways unlike any you've ever seen before — but don't worry, compadre: all intertitles are in English. Daily. *Midnight's Children*: An epic Indian film based on the book by Salman Rushdie. Daily. *In the House*: A voyeuristic new black comedy from French director François Ozon. Daily. *The Painting (Le Tableau)*: Feature-length French animated film. May 24-30. *Elemental*: Documentary about environmental activists on three continents. Starting May 24. Daily. 601 Van Ness Ave., San Francisco, 777-3456, www.landmarktheatres.com/market/SanFrancisco/OperaPlazaCinema.htm.

**Roxie Theater.** *I Wake Up Dreaming 2013*: A fortnight of vintage film noir, including a few bona fide classics and a whole lotta rarities, rediscoveries, and 35mm titles not available for home viewing. Through May 23. *Sun Don't Shine*: This indie neo-noir shot in hazy, dazy, sunburnt Florida marks the directorial debut of actress Amy Seimetz. Through May 23. *D tour*: 2009 documentary about local indie-rock band Rogue Wave and the ongoing, life-threatening kidney problems suffered by drummer Pat Spurgeon. Filmmaker Jim Granato and Spurgeon will be in attendance as well. Mon., May 27, 7:30 p.m. \$10. 3117 16th St., San Francisco, 863-1087, www.roxie.com.

**San Francisco Museum of Modern Art (SFMOMA).** *The Clock*: Christian Marclay's 24-hour-long film is an acclaimed, epic montage of movie clips cut and reassembled to unfold in real time. Through June 2. \$11-\$18. www.sfmoma.org/about/press/press\_exhibitions/releases/942. *The Long Goodbye*: Elliott Gould plays a laconic and cynical Philip Marlowe in director Robert Altman's very 1970s update of the famous Raymond Chandler private eye novel. Thu., May 23, 7 p.m. \$5. 151 3rd St., San Francisco, 357-4000, www.sfmoma.org.

**The Thick House.** Second Annual PlayGround Film Festival: A series of six original movies adapted from the best PlayGround Festival scripts of yesteryear. Screenings are also held in Berkeley, Palo Alto, and San Rafael; see website for details. Sat., May 25. \$10-\$15. playground-sf.org/filmfest. 1695 18th St., San Francisco, 401-8081, www.thickhouse.org.

**Trumer Brauerei Berkeley.** *Bike-In Movie Night: Premium Rush*: The East Bay Bicycle Coalition presents a screening of Joseph Gordon-Leavitt's 2012 bike messenger action flick, plus brewery tours and more. Fri., May 24, 7:30 p.m. \$5 (free for EBB members). 1404 4th St., Berkeley, 510-526-1160, www.trumerusa.com.

**Yerba Buena Center for the Arts.** *Girls! Guns! Ghosts!*: The Sensational Films of Shinto: Retrospective of cultish late-'50s and early-'60s genre films by the Japanese production studio. Thursdays, Sundays. Continues through May 26. \$8-\$10. Philip Glass Ensemble: *La Belle et la Bête*: Screening of Jean Cocteau's Surrealist film classic with live musical accompaniment. May 23-25, 8 p.m. \$40-\$65. 701 Mission, San Francisco, 978-2787, www.ybca.org.

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## ▼ Eat

# Armchair Travel

S.F.'s first Sri Lankan restaurant turns out to be yet another small plates place.

BY ANNA ROTH

**T**he opening of San Francisco's first Sri Lankan restaurant sent a delicious shiver of anticipation down the spines of those who get excited about such things.

Sri Lanka, the little island nation off the southern coast of India, promises an intriguing blend of cuisines from colonial influences like the Portuguese, Dutch, and British, as well as the geographic proximity of South India — and unlike other South Asian cuisines, it's not easily found in the Bay Area.

Disappointingly, chef Brian Fernando decided to focus on California-Sri Lankan fusion in the form of small plates, and while many of the flavors at his new 1601 Bar & Kitchen are interesting, they don't go far enough to deliver the kind of transportive experience those of us eagerly watching his restaurant develop were hoping to find.

The menu only has one section, "Short Eats" — the Sri Lankan term for, basically, "tapas" — and it follows the format of most small plates restaurants in town. The waiters recommend two or three dishes per person, but fair warning: Three can be too many, depending on whether you're getting one of the meatier dishes toward the bottom of the menu or one of the lighter salads or soups higher up. It's a dining format that works best with a large group of not-especially-hungry friends willing to dish out a healthy amount of cash for lots of tastes that won't necessarily fill you up.

When the small plates succeed, they are very good, like lamb and pork meatballs, which were meaty, succulent and infused with spice. Fernando based the dish on lamb curry, one of his favorites growing up, and marinates pork and lamb shoulder in a mix of spices that include ginger, garlic, coriander, fenugreek, and fresh curry leaves. The lamb flavor comes through without being too gamey, and the three good-sized meatballs are set off with mashed green garbanzos and daubs of thick Straus yogurt. I wanted more yogurt on the plate, but overall it was a triumph of texture and flavor combinations that you couldn't find at other South Asian restaurants.

I'd also return for a hopper, a bowl-shaped rice-flour-and-coconut-milk crepe with a poached egg in the middle. It's a favorite street food in Sri Lanka, and comes with two standard sambals — fruity stewed onions and coconut mixed with chilies and maldive fish (a dry cured tuna). You crack the egg, add sambals to your taste, and eat the dish with your hands. It's basic food, but satisfying in its simplicity. Another delightfully traditional menu item is the mulligatawny soup, with a potato-thickened broth laced with turmeric



Joseph Geha

and with an addictive chicken confit.

The restaurant needs compelling reasons like these to return, because the location isn't great for foot traffic. It's on a lonely corner where the Mission meets SOMA, and despite its proximity to mid-Market, Hayes Valley, and the Mission, is more of a destination restaurant than one you'd just stumble upon. The décor doesn't have much to draw a crowd — it's pleasant enough, in an industrial-chic way, with lots of poured concrete, distressed furniture, an L-shaped bar, and colorful paintings of street scenes on the walls. But the atmosphere says "wine bar" more than it says "exotic cuisine," and there are wine bars aplenty in this city.

Chef Fernando came from restaurants like Chez Panisse and Le Papillon, and his experience is seen through the food, most obviously in his gorgeous plating. The Sri Lankan pickled vegetables was an architecturally composed marvel, with piles of assorted carrots, beets, and other vegetables placed just so and punctuated with a black pepper spice mixture. The galangal-heavy pickles were a bit too one-dimensionally tart for my taste (only in S.F. would one have enough pickle-tasting experience to become a connoisseur) but I appreciated the inclusion of surprising produce like pickled cherries and

Brussels sprouts in the mix.

And Fernando's expertise shines in dishes like the roasted quail, which is brined for a day and a half in a mixture that includes ginger, star anise, Sri Lankan cinnamon, cloves, and cardamom, then cooked in a water bath, coated with chai spices (allspice, cardamom, black pepper, cinnamon), and seared. "The concept of the dish is to emulate the flavors one might expect if they get a proper chai

**Diners can adorn the traditional hopper with as much or as little of the sambals as they choose.**

tea," says Fernando, and the result is poultry full of flavor not usually seen in the dish, especially with its accompanying toasted buckwheat and almond milk (meant to represent the milk in chai).

Only a few items flat-out didn't work conceptually, like the halibut ceviche, which tasted unappealingly muddy, or the roasted potatoes, which despite the addition of Maldive fish flakes and curry sauce didn't taste like much beyond fried potatoes, and at \$7, seemed like a lot to spend on a small bowl of home fries. For dessert, Ceylon tea semifreddo came too burnt on top, but underneath the acrid sugar topping was a lightly tea-infused pudding.

Perhaps with time, the Sri Lankan element of the food will become more clearly defined — or maybe diners' expectations will be refocused to accept this as just another small plates joint. The thing is, San Francisco's already awash in Cali-fusion tapas; it seems like the team had a chance to boldly go where no restaurant had gone before, and whiffed it.

**E-mail: [Anna.Roth@sfweekly.com](mailto:Anna.Roth@sfweekly.com)**

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Ben Mesirow

## FRESH EATS

### ▼ Eat

## Pop-Up Report: Rice Paper Scissors

BY BEN MESIROW

The first thing you'll notice at Rice Paper Scissors at Mojo Bicycle Cafe is the parklet and the proliferation of red stools thereabouts. That might be the precursor to the most prescient observation you'll make during your visit — there are two vastly different experiences to be had here. When the weather is nice, the tables set on the wood planks protruding into busy Divisadero are inviting, somehow both secluded and the center of the party. On days like these, when the sun is still shining at 7 p.m. and your mind is pleasantly clouded by Death & Taxes beer, it almost wouldn't matter if the food wasn't great.

On the other kind of night at Mojo, though, the kind where the wind kicks up and the only choice you have is whether to brave being battered by exhaust fumes and empty bags of hot Cheetos whipping down Divis or being stuck at a tiny table in a hot, loud coffee shop sandwiched between an ex-frat boy bragging about sneaking booze past his RA and a nose-ringed hipster mom boasting about her young son's first (hopefully temporary) tattoo, on

### Bahn mi and fresh rolls in the Mojo Bicycle Cafe parklet.

those nights the food matters a lot. And it's a good thing that Rice Paper Scissors is good enough to justify that painful choice.

As you might expect, the menu shifts around from week to week, but whether you are there on a night when they are featuring pho or pho rolls, rice bowls or noodle bowls, the feeling is largely the same; this is fun, fairly simple, and ultimately tasty food. Of special note are those pho rolls, perfect little bites of greens and either spiced beef or mushrooms wrapped in a wide rice noodle and accompanied by nuoc cham for dipping. They come six to an order, standing at various degrees of attention like Mission Chinese's tea-smoked eel. They are to a bowl of rice noodles what a taco is to a burrito: less total food, but with a concentrated combination of flavor in every bite that a larger dish could only dream of achieving.

The menu's staples are the banh mi, three sandwiches with gradually increasing amounts of meat guilt, from vegan to vegetarian to full on pork and pate. Grilled pork is a great version of the classic, with a generous pile of flavorful pork and the perfect portion of pate — just enough so that you notice its richness without it becoming a dominant flavor. The fake smoked duck is also interesting, and though our preferences generally run away from imitation meat, this turns out to be a worthy facsimile. It might be fair to question the value of an \$8 banh mi, but this one is >> p32

## RECENT OPENINGS

A weekly listing of new dining spots around town. To recommend a place, e-mail [fresheats@sfweekly.com](mailto:fresheats@sfweekly.com).

**El Techo De Lolinda:** The new rooftop bar and open-air tapas lounge perched above the Mission brings new life to the old location of the Medjool rooftop deck. Lolinda's little sister with altitude has its own kitchen, is encircled by a glass wind screen, and features pop-up canopies with built-in heaters. Pisco-based drinks and South American beers abound. 2518 Mission, 550-6970. [eltechosf.com](http://eltechosf.com).

**Oso Steakhouse:** This art deco steakhouse on Nob Hill is the latest from restaurant veterans Jerry and Jennifer Dal Bozzo (The Franciscan, The Stinking Rose, The Old Clam House).

Expect bone-in, dry-aged steaks, near-Wharf pricing on warm Dungeness crab, and cocktails like basil-flavored martinis. 1177 California, 771-6776 [ossosteakhouse.com](http://ossosteakhouse.com)

**Paprika:** This new sausage-and-beer-fest in the Mission is keeping it simple with offerings ranging from brats and kielbasa to small-town craft brews from just outside of Prague. There are full boots of Weihestephaner Hefe Weissbier as well. Don't skimp on the sauerkraut! 3324 24th, 283-7941.

**South Side Spirit House:** SOMA's newly refreshed, 2,000 square foot lounge features unique cocktails, including a house martini featuring pickle juice, paired with a decent beer selection. Bar eats available 'til 1 a.m. include, among other items, deviled eggs with cotija cheese and jalapeños. 575 Howard, 543-5874. [southsidesf.com](http://southsidesf.com)

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### Pop-Up Report: Rice Paper Scissors from p31

large and full of well-prepared ingredients. We found it easy to justify the extra couple bucks, particularly for vegans and vegetarians.

For all that is good, though, there are times when the limitations of cooking in a tiny coffee shop are noticeable. Things clearly get a little hectic behind the counter when it gets busy, and some orders come out with essential components that feel like they were prepared well in advance of being served. Similarly, it is nice that they make a point of supplying a bottle of sriracha to every table, but it's too bad that it sometimes feels necessary.

In the end, though, the food is generally great and interesting, the vibe is fun and communal, and prices are reasonable. You take the bad with the good, and if the result is more adventurous, affordable, fun food options then that's a trade we'd make every time.

Rice Paper Scissors at Mojo Bicycle Café,  
every Thursday 6-10 p.m. 639 Divisadero.  
ricepaperscissors.com

### ▼ FRESH EATS

## Expand Your Lunch Horizons

BY PETE KANE

**S**piciness and sour is a seductively simply combination that couldn't be more alien to what we think of as typical American food. Its dominance in the food at Amawe's South African Kitchen is explained in a helpful blurb that describes the provenance as an amalgam of various African cultures with British, Indian, Afrikaner and Malaysian influences. Yum.

"The twins" in Zulu, Amawe's — that is, "ah-muh-WAY-lay's" — has a menu that approximates what you usually find at a food truck these days. It's a good selection of hot, \$8-ish things with basic drinks in cans, but instead of tooling around town on four wheels, it's planted in the Rincon Center food court best known for the dim sum queue at Yank Sing. And you don't have to shout upwards through a tiny window to place your order with these two friendly women.

For plates, there are Cape Malay Curry Quinoa and Curry Rice, as well as the "Chicken Bunny" bread bowl; variations on a sandwich comprise the rest. If you think veggie-heavy South African food is sounding a bit delicate for you, veer towards the Vetkoek & Mince curry (translation: deep-fried bread & ground beef) or the Frikadella Slap Chip Roll — basically, a meatball sandwich with the best name ever.

The Chicken Durban roti wrap feels almost like a gyro, except with fresh ingredients in lieu of that reconstituted/freeze-dried astronaut leather stuff that sometimes passes for meat. We don't remember the last time we enjoyed lima beans so much — enough to ignore the dulcet tones of mall security guard walkie-talkies, even.

Amawe's South African Kitchen,  
101 Spear, 536-5900.

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## Tempting Fate

BY KATY ST. CLAIR

Let's start with a little history about Top of the Mark, because I rarely lead with facts and I'm feelin' frisky. The hotel was built in 1926 on the site of the Mark Hopkins Mansion, which burned to a cinder after The Big One in 1906. If you do your calculations right you will figure out that it was built during Prohibition, so planning a panoramic bar and restaurant atop a luxury hotel at the height of The Boring Years was an exercise in hope. Apparently the room (hell, it's an entire floor, really) just sat there for 13 years, patiently waiting for booze to be legalized, because Top of the Mark opened in 1939. This is, coincidentally, the same year that *The Wizard of Oz* was released, so we can liken its opening to Dorothy's full-color emergence into Munchkinland. I always feel like that when I walk into a bar. I want to be transported and I usually am.

Top of the Mark is "affordable opulence," and if you are scared of heights, it's big enough that you can sit somewhere towards the center and pretend you are not 19 stories up. It's still a somewhat cheesy hotel at the end of the day, with lots of brass and busy carpet designs, but you know I love me some hotel bars. I'm an equal opportunity imbibor.

At first I didn't think my friend and I would get a window seat, but thankfully some fools up and left and we cold-jacked one. This place takes "the customer is always right" to new levels, so no one bitched at us for possibly going out of turn and stealing from some rightful heir to the seats. One of us was even wearing jeans, an apparent no-no. I guess we just looked damned important.

"OK, pull 'em out," she told me, referring to my tarot cards. Yes, gentle reader, I am an amateur medium. And by that I mean I have a book that tells me what every card means. I paused a bit because all of a sudden it struck me that this might not be the place to whip out the devil's tools. My friend could see my hesitation.

"No one will care," she assured me. Or maybe it was the martini she ordered and downed in one gulp. Top of the Mark makes a big to-do about its "100 martinis," which was sort of a big deal about 10 years ago, before mixology became a foodie cottage industry in this town.

We decided to do a small reading of six cards. Her reason for wanting one was the same as everyone's reason for wanting one:

She got dumped and wanted to see if there was a chance, any chance at all, that the fates were going to squeeze any last drops of "giving a shit" into her ex-boyfriend's psyche. Yes friends, it was the disbelief stage of grief.

I channeled my inner guide and then shuffled while she looked out the window. "You know what?" she told me, interrupting my connection with the Spirit. "The City really doesn't look that pretty from up here." I turned around and glanced over Grace Cathedral and Nob Hill. She was right; it looked like a black and white photograph of a generic city, all gray buildings and rooftops.

"Ah, you don't come here for the view," I quipped. "You come here for the \$12 shit drinks and \$149 caviar. Now please allow me to concentrate."

I laid out the cards. Let me cut to the chase: She was doomed. The fucking Tower was right there, one of the worst cards in the deck, then there was The Devil, which I instantly read as her going back to her former habit of getting drunk and sleeping around, and then there was the card of total despair, the Nine of Swords. I pretended to flip through my book as I tried to develop a good way to impart this bad news. She glanced at

The Devil and did what most sane people would do: look like she would burst into tears. Acting quickly, I began to talk about the Chariot card, because that was actually a pretty good one. I told her that her life was in her own hands now and how it went from here on out would be up to her. I also pointed out that she would have a lot of strong female support (Queen of Wands). Then I gently let her know that the dude was history but that it was OK because he is a dipshit (Knight of Swords). Then I said what I have told myself and countless friends in these situations: You are just going to have to feel like shit for awhile.

"Great," she said, resigned to it. Sort of. Then she did what I would also do in this situation, which is ask for a reading about how he is doing. I suggested she do what everyone else does and just read his horoscope every day and fill in the vague information you read with your worst fears. She didn't laugh.

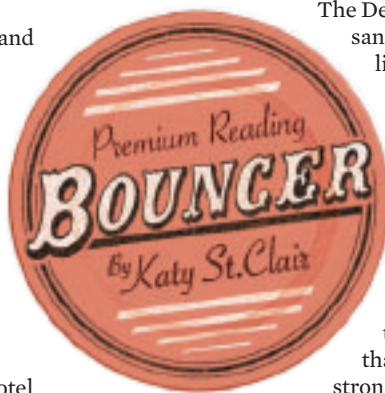
"Let me buy you another one," I said, secretly knowing about her upcoming wanton sexual liberation with other drunken schmoes. Time to start that train movin'.

"Yep, might as well," she said, like it was a totally new idea to get wasted.

No, that was in the cards all along.

**Top of the Mark, Mark Hopkins Hotel**  
999 California, 392-3434. [topofthemark.com](http://topofthemark.com)

**E-mail** [Katy.StClair@SFWeekly.com](mailto:Katy.StClair@SFWeekly.com)  
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## ▼ Music

# Jay Gatsby, Luxury Rapper?

*The Great Gatsby's* status-obsessed soundtrack doesn't fit a tale about the perils of status.



BY SAM LEFEBVRE

Australian filmmaker Baz Luhrmann's adaptation of F. Scott Fitzgerald's *The Great Gatsby* is surprisingly true to the original text. He is reverent to the plot, lifts dialogue from the book, and honors Fitzgerald's principal literary devices as well: automobiles as illustrations of wealth's recklessness, and the judgmental gaze of God symbolized by a bespectacled face on a billboard. But while Luhrmann's creation echoes Fitzgerald's portrayal of the nouveau riche as self-absorbed wretches conflating money and power with love and invincibility, the contemporary soundtrack ultimately contradicts the themes of the film.

Although the xx, Jack White, and Gotye appear on the soundtrack, contributions from stars like Jay-Z, will.i.am, Beyoncé, and Fergie are the focus, appearing during enigmatic millionaire Jay Gatsby's lavish parties. "In our age, the energy of jazz is caught in the energy of hip-hop," Luhrmann said in a statement, explaining his insertion of contemporary music into an otherwise period-faithful film. But ironically, many of these artists' status-obsessed ambitions are the modern manifestation of exactly what Fitzgerald meant to criticize.

An obsession with fame and wealth is central to parts of today's pop music culture — not too surprisingly so in the elite circles of rap, where artists far removed from life on the streets brag in song about ultra-chic labels and rarefied lifestyles. But the irresponsibility of 1920s wealth was not mirrored among the jazz musicians of the era. While the music undoubtedly soundtracked the period's thoughtless

debauches, Duke Ellington didn't relish the privileges of wealth in song. Artists like Ellington, Jelly Roll Morton, and James P. Johnson (who wrote the tune from which the risqué 1920s dance the Charleston was named) honed their craft even while their skills were exploited by industry hangers-on. Indeed, Ellington's agent Irving Mills ensnared 45 percent of his income.

For a critic of American decadence in 2013, common luxury-rap themes of illicitly getting ahead, accumulating wealth, and harnessing power look like modern examples of what Fitzgerald portrayed as destructive and insidious in his characters. The irony could hardly be more potent than Jay-Z, the soundtrack's executive producer, explaining to the *Hollywood Reporter* that he "identified with the aspirations of the movie's title character, who mirrored the hip-hop fascination with money, power, violence, and sex." Oh? Gatsby is indeed obsessed with amenities, status, and power. Luhrmann aptly portrays this in a poignant scene of Gatsby showering his lost love Daisy Buchanan with fine clothes. But, as Jay-Z apparently fails to appreciate, Gatsby's faith in wealth is also his undoing. The rapper's identification with Gatsby backfires in the same way that the hip-hop-centric

soundtrack backfires: The brand of ambition he symbolizes and espouses is basically what the story calls flawed.

What's more, the club anthems are simply distracting in the context of the film. Luhrmann's bold

choice to feature star-studded tracks like Beyoncé and André 3000's cover of Amy Winehouse's "Back to Black" may grab attention and bolster soundtrack sales, but the flourishes of period-appropriate music work much better. Composer Craig Armstrong's under-

**Jay-Z said he identifies with Gatsby's lust for wealth and power. But does he get that these are the character's tragic flaws?**

score to the film subtly incorporates ethereal compositions that swell and yearn wonderfully. Bryan Ferry rouses his orchestra to contribute two tracks in traditional jazz style to excellent effect. There are just enough appropriate sounds to make viewers wonder what a little more homage to the jazz of the Jazz Age might have contributed to the film.

Instead, garish beats and production overcoat the most memorable scenes. The Bryan Ferry Orchestra crafted an entire album in 2012 entitled *The Jazz Age*, which boasts many dramatic, traditional arrangements more evocative than will.i.am's "Bang Bang." When the track's incessant, monotonous horn vamp appears during Gatsby's first party, it clashes so starkly with the period that the setting is momentarily forgotten. And when actual jazz combos are glimpsed onscreen during the electro anthems, they look ridiculous.

Of course, jazz was racy in the '20s and hip-hop is racy in 2013. One evolved from the other, and each is the popular black music of their respective age — but this justification is too simple. Given that status and material indulgence are the curse of *The Great Gatsby's* characters — a facet of the book dutifully reinforced by Luhrmann's adaptation — the soundtrack doesn't suit the film. Aside from confusing the economy and themes of hip-hop for those of 1920s jazz, a sonic backdrop of appropriate accompaniment would distract less, reflect Luhrmann's reverence to the original story, and lessen the cheap celebrity appeal. Gatsby himself isn't satisfied hosting star-studded galas. Luhrmann would've done well to follow those inclinations with the soundtrack to his film.

**"...THE IRRESPONSIBILITY OF 1920S WEALTH WAS NOT MIRRORED AMONG THE JAZZ MUSICIANS OF THE ERA."**





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**THURSDAY MAY 23, 2013, \$5 (ADV)**  
\*\* **VICTOR LITTLE'S BIG HIT** \*\*

**FRIDAY MAY 24, 2013 \$10 (ADV)**  
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\*\* **JESÚS AND THE RABBIS** \*\*  
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**SUNDAY MAY 26, 2013 FREE!**  
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**TUESDAY MAY 28, 2013 \$7 (ADV)**  
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**WEDNESDAY MAY 29, 2013 \$5**  
\*\* **JELLY BREAD** \*\*

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\*\* **THE JRO PROJECT** \*\*  
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**BOOM BOOM ROOM PRESENTS:**  
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## Sizzle & Fizzle

HIGHS AND LOWS FROM  
THE LAST WEEK IN S.F. MUSIC.

### SIZZLE

■ **Janelle Monáe** blew away a gown-and-tux crowd with the S.F. Symphony, channeling Prince and Michael Jackson and giving the often-staid patrons of Davies a reason to get on their feet. By the



Monáe at the  
S.F. Symphony

time new single "Q.U.E.E.N." arrived in the encore, there was dancing in the aisles.

■ Coachella promoter Goldenvoice announced **First City**, a new two-day music festival in Monterey Aug. 24-25, whose headliners include Modest Mouse, Passion Pit, MGMT, Beach House, and Neko Case. Because apparently Northern California can never have enough music festivals.

■ We're already in love with the new Exploratorium: For a web video series, the museum got local axe slingers Ava Mendoza, Henry Kaiser, and Fat Dog to explain the **secrets of the electric guitar**. Key lesson: Amps and effects pedals matter just as much as the guitar itself.

### FIZZLE

■ Chipotle announced plans for a free music and food festival in Golden Gate Park on June 8, with **Mayer Hawthorne** and **the Walkmen**. We can already see a mass of beer-shocked foodie wannabes gorging on overpriced grub while all but ignoring the real live artists onstage.

■ One devastated S.F. DJ is offering a **\$1,000 reward** for a lost satchel of vintage Jamaican 45s. Returning from a DJ set at Radio Valencia, the collector accidentally left his record bag in a taxi. "I feel like they're a part of me that I lost," he says.

■ **Google** announced a new streaming music service similar to Spotify and Rdio, because that's just what tech giants do now. It beat Apple to the game, and promises nifty recommendations from friends and music experts. But there won't be any free service — so if you're an ad-barraged Spotify moocher, you might as well stay put.

For full versions of the above stories  
and much more about S.F. music,  
check out *All Shook Down*, our music blog,  
at [www.sfwakeup.com/shookdown](http://www.sfwakeup.com/shookdown).

**PUNCH LINE**  
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"The Best Comedy Club in The USA!" — DAVE CHAPPELLE  
**SF COMEDY SHOWCASE - EVERY SUNDAY!**

**WEDNESDAY 5/22 - SATURDAY 5/25**  
FROM PUNK'D AND CONAN!  
**BARRY ROTHBART**  
MATT MORALES, COLLEEN WATSON

**TUESDAY 5/28**  
**THE AVENGERS OF COMEDY**  
WEDNESDAY 5/29  
**HA HA HEATHENS**

**THURSDAY 5/30 - SATURDAY 6/1**  
OVER 40 APPEARANCES ON LETTERMAN!  
**JAKE JOHANNSEN**  
M. DICKSON, RED SCOTT

**WEDNESDAY 6/5 - SATURDAY 6/8**  
FROM THE LATE SHOW WITH DAVID LETTERMAN AND CONAN!  
**NICK GRIFFIN**  
FORREST SHAW, KASEEM BENTLEY

**WEDNESDAY 6/12 - SATURDAY 6/15**  
FROM COMEDY CENTRAL PRESENTS AND CONAN!  
**ROBERT HAWKINS**  
CONOR KELLYCUTT, JOHN ROSS

**TUESDAY 6/18 - WEDNESDAY 6/19**  
FROM CONAN AND LATE NIGHT WITH JIMMY FALLON!  
**RORY SCOVEL**  
DOOGIE HORNER, JOE NGUYEN

**THURSDAY 6/20 - SATURDAY 6/22**  
FROM CHELSEA LATELY AND JIMMY KIMMEL LIVE!  
**DOV DAVIDOFF**  
DOOGIE HORNER, JOE NGUYEN

**WEDNESDAY 6/26 - SATURDAY 6/29**  
NAMED ONE OF ROLLING STONE'S 50 FUNNIEST PEOPLE IN 2013!  
**MICHAEL CHE**  
BRENDAN LYNCH, DAVID GBOHIE

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**FRIDAY 5/24 - SUNDAY 5/26**

**LONI LOVE**

From Chelsea Lately!



**FRIDAY 5/31 - SUNDAY 6/2**

**CHRISTOPHER TITUS**

**THURSDAY 5/23**

**JHP SHOWCASE**

**FRIDAY 6/7 - SATURDAY 6/8**

**AISHA TYLER**

From The Talk and Archer!

**THURSDAY 6/13 - SATURDAY 6/15**

**CHRIS D'ELIA**

From Whitney and Workaholics!

**THURSDAY 6/20 - SUNDAY 6/23**

**ARIES SPEARS**

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With rich vocals atop quiet looped waves of white noise, filtered synths and sparse thuds, Montreal songwriter Devon Welsh, aka Majical Cloudz, is one of 2013's most unique and essential new voices.  
LP: \$15.98



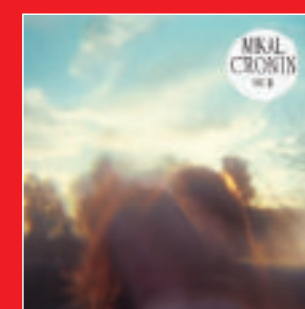
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Recorded in San Francisco, *MCII* features several guest appearances, including Ty Segall. "The 10-song collection continues where his debut left off, with driving, hugely melodic pop-rock songs and even more instrumental subtleties." — Ian S. Port, *SF Weekly*

**Live at The Rickshaw Stop**  
**May 25th!**





## BRICK & MORTAR

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WED 5/22  
**MORTAR & PESTLE**  
THE VISIBLES (RECORD RELEASE), GREAT SPIRITS

THUR 5/23  
**FRONT COUNTRY**  
LAURA CORTESE CD RELEASE LIVE W/  
MARIEL VANDERSTEEL & VALERIE THOMPSON,  
ROOSEVELT DIME

FRI 5/24 - 7PM  
**STORNOWAY**  
FRI 5/24 - 10PM & SAT 5/25 - 9PM  
**SAMBADA**  
WITH: CAFOFO (5/25)

SUN 5/26  
**QWEL AND MAKER**  
REC LEAGUE, THE GENIE, DJ MR BEAN  
JOHNNY 5, DURAZZO COZMOST, FRESH SKILLS

TUES 5/28  
**WHITNEY MYER**  
LINDSEY PAVAO, ODD OWL, MAD NOISE

WED 5/29  
**TORREBLANCA**  
DIANA GAMEROS, SALT PETAL

THUR 5/30  
**PEACE**  
TEAM SPIRIT

FRI 5/31  
**MICE PARADE**  
HI HO SILVER OH

FRI 6/14 & SAT 6/15  
**NEW ORLEANS SUSPECTS**  
**SLIDE BROTHERS**  
**AND FOOD FROM**  
**SUSAN SPICER'S BAYONA**

## THE SALOON

12pm - 2am 1232 Grant Avenue 989-7666

WED 5/22 LITTLE JONNY AND THE GIANTS

THUR 5/23 TOM BOWERS (4PM - 8PM)  
CATHY LEMONS (9:30PM - 1:30AM)

FRI 5/24 DAVID MORE (4PM - 8PM)  
STEVE FREUND (9:30PM - 1:30AM)

SAT 5/25 DAVE WORKMAN (4PM - 8PM)  
RON HACKER (9:30PM - 1:30AM)

SUN 5/26 BLUES POWER (4PM - 8PM)  
THE DOOR SLAMMERS (9:30PM - 1:30AM)

MON 5/27 THE BACHELORS

TUES 5/28 POWELL STREET BLUES BAND

## THE NEW PARISH

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THENEWPARISH.COM

WED 5/22  
**EL VEZ'S PUNK ROCK REVUE**  
THE SCHIZOPHRENICS, SHARP OBJECTS,  
KING LOLLIPOP

THUR 5/23  
**HE'S MY BROTHER SHE'S MY SISTER**  
THE BLANK TAPES,  
SONG PRESERVATION SOCIETY

WED 5/29  
**DANAY SUAREZ**  
DJ LEYDIS, DO D.A.T, PAUL FLORES  
AISHA FUKUSHIMA, DJ JUAN DATA

THUR 5/30  
**THE WAILING SOULS**  
PURE ROOTS

FRI 5/31  
**FISTFULS OF FUNK W/  
MONOPHONICS**  
**BREAKESTRA**  
DJ PLATUM, DEEJAY SAURUS

THUR 6/06  
**FELA! OPENING PARTY**  
SAHR NGAUJAH, JENNIFER JOHNS

FRI 6/07  
**CALIFORNIA HONEYDROPS & FRIENDS**

MON 6/10  
**GIRL IN A COMA**  
PINATA PROTEST, IRONTOM

SAT 6/15  
**THE THERMALS**  
VICTORY AND ASSOCIATES, FAKE YOUR OWN DEATH  
SAT 7/20  
**TEA LEAF GREEN**  
ZIGABOO MODELISTE & THE ARKHESTRA

### FEATURED UPCOMING SHOW AT BRICK & MORTAR



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## ▼ Lost in the Night

## Oakland Blows Up

Smart Bomb brings badass nightlife to the East Bay.

BY DEREK OPPERMAN

**D**on't tell anyone." "It's no good here." "Stay in San Francisco." Talk to enough people living in Oakland and a fairly bleak picture tends to emerge — but don't believe them. As it happens, our neighbor to the east has gotten pretty good lately, with a creative community that rivals, and maybe surpasses, the one here in San Francisco. Its nightlife has bubbled up from the warehouse scene to find a home in a string of aboveground venues. Take Smart Bomb, a new party that uses both floors of the Legionnaire Saloon to throw a mixed-media showcase of all that's weird and good in the Oakland scene. And best of all? It's free.

The party is coordinated by the members of Secret Sidewalk, a five-piece band whose sets combine the head-nodding funk of turntablism with the mind-expanding potential of out-there jazz. "We always had the idea of creating a community hub in the East Bay for futurist minded painters, musicians, culinary artists, and thinkers from all scenes to come

together to showcase their talents," explains bandmember and Smart Bomb promoter Jason Garcia (aka Asonic Garcia).

The sophomore installment in the Smart Bomb series picks up right where the debut left off, albeit with a bigger lineup. The main headliner is Afrikan Sciences, a West Coast beatsmith aligned with the long-running Deepblak experimental house label. His music pushes the boundaries of electronic dance by using odd rhythms and jazz-minded melodies. The combination inspired us to list *Means and Ways*, his 2011 debut, as one of our top 10 electronic albums of that year. Joining him on the upstairs stage is E Da Boss (of soul group Myron & E) and Secret Sidewalk itself, with DJ support from San Francisco party rockers Mr. Muddbird and DJ Centipede. Meanwhile, the downstairs room will be hit with underground hip-hop performed live on samplers and gear by local producers aligned with New York's cassette-oriented Dirty Tapes label.

Of course, it wouldn't be a Smart Bomb event without extra-musical elements. That means live painting by local artists Safetyfirst, NOA-, and Kelly Porter, as well as food from a vendor named "WTF San Francisco" (which, we'll admit, we first thought was a jab at our city's foodie culture). And then there's that most important part: it's all free. From where we're standing, that makes Oakland look pretty appealing indeed.

**Smart Bomb V.2 featuring Afrikan Sciences**

9 p.m. Friday, May 24, at Legionnaire Saloon. No cover; legionnairesaloon.com

### OTHER WORTHY PARTY OPTIONS THIS WEEK

**Thursday Night Fever at California Academy of Sciences**

**Thursday, May 23. 6 p.m. \$10-\$12; calacademy.org**

Who says chemistry is the only link between science and hard partying? Every Thursday, the California Academy of Sciences transforms itself into a makeshift discotheque, with DJs pulled from around the city. This week's iteration has the museum reverting to the 1970s, with a groovy planetarium feature on "Astronomy of the 1970s" matched by a soundtrack of era-specific disco. Go Bang! takes over the African Hall for a silent dance party among the dioramas, while the debaucherous La French SF Champagne Disco lends some funk to the main room.

**TheLIFT with Gilles Peterson at Public Works**

**Friday, May 24, 9 p.m. \$20-\$25; publicsf.com**

While terrestrial radio may be declining in the United States, Britain still holds the medium dear. One of UK radio's most established stars is Gilles Peterson, a DJ and broadcaster who for the past 30 years has made a career of crossing the globe to connect the dots between jazz-minded and forward-thinking music of all stripes. That means his sets include such disparate but oddly related sounds as bass-rumbling UK dubstep, uptempo '70s jazz-funk, and rhythmically complex Cuban salsas. The door fee this Friday also gains you admittance to Public Works' OddJob Loft for an impromptu '80s R&B party courtesy of Sweaterfunk.

**Lights Down Low 7th Anniversary at Mezzanine**

**Saturday, May 25. 9 p.m.; \$18-\$22;**

**mezzaninesf.com**

Lights Down Low has come a long way since its

humble beginnings in the closet-sized basement of 222 Hyde. Now one of the most respected party crews in San Francisco, the party will celebrate its seventh birthday with an epic, house-oriented bash that combines old-school street-cred with plenty of name-brand appeal. Headlining the whole thing is Azari & Ill, the Toronto production duo whose releases have done a lot to revive popular interest in the gritty vocal sound of '80s Chicago house. Additional muscle comes from tech house wizard (and co-founder of it-label Hot Creations) Lee Foss, plus original New York hard-house pioneer Todd Terry (aka the man behind The Jungle Brothers' "I'll House You").

**As You Like It presents Magic Mountain High,**

**Move D at Monarch**

**Sunday, May 26. 9 p.m. \$15-\$20; monarchsf.com**

It's easy for just about anyone with a laptop to create decent electronic dance music. But while these new tools are powerful, they often lack the creative unpredictability associated with the hardware of yesteryear. This discrepancy has caused many contemporary producers to look to the past for new production ideas. Enter Magic Mountain High, a European supergroup comprised of David Moufang (aka Move D) and Gal Aner and Jordan Czamanski (who together make up JuJu & Jordash). Their psychedelic take on house has earned them a global following solely on the strength of one official release and a handful of highly traded live recordings. Now they're headed to Monarch to perform live, along with DJ sets from Move D and local deep-house player Dave Aju. This one will make you thankful Monday's a holiday.



## ▼ Music

Club listings are offered as a free service to SF Weekly readers and are subject to space restrictions. To have a listing added, contact Clubs Editor John Graham by email (John.Graham@sfbweekly.com), fax (777-1839), or mail (225 Bush St. 17th, Floor, S.F., CA 94104). To change an existing listing, call 536-8147. Deadline is noon Tuesday for the following week's issue. Our Concerts section lists major shows and special events. Call individual clubs for show details. Except as noted, all phone numbers are in the 415 area code. Listings rotate regularly, as space allows. Our complete listings of local clubs — searchable by keyword, date, and genre — are available online.

## CONCERTS

## WED., MAY 22

**Björk:** 8:30 p.m., \$75 advance. Craneway Pavilion, 1414 Harbour Way S, Richmond, 510-215-6000.  
**Fleetwood Mac:** 8 p.m., \$59.50-\$164.75. HP Pavilion, 525 W. Santa Clara, San Jose, 408-287-9200.  
**Jesse y Joy:** W/ Lilo, 8 p.m., \$27.50-\$40. The Regency Ballroom, 1290 Sutter, S.F., 673-5716.  
**Raphael:** 8 p.m., \$45-\$85. Fox Theater, 1807 Telegraph, Oakland, 510-548-3010.  
**Shout Out Louds:** W/ Haerts, 8 p.m., \$19. Great American Music Hall, 859 O'Farrell, S.F., 885-0750.

## THU., MAY 23

**Tony Bennett:** 7:30 p.m., \$75-\$170. Davies Symphony Hall, 201 Van Ness, S.F., 864-6000.  
**Bobby Joe Ebola & The Children MacNuggits:** W/ Water Tower, Tornado Rider, Mystic Knights of the Cobra, 8 p.m., \$16. Great American Music Hall, 859 O'Farrell, S.F., 885-0750.  
**Cold War Kids:** W/ Superhumanoids, 8 p.m., \$23-\$25. The Regency Ballroom, 1290 Sutter, S.F., 673-5716.  
**Philip Glass Ensemble:** *La Belle et la Bête*: Screening of Jean Cocteau's Surrealist film classic with live musical accompaniment., 8 p.m., \$40-\$65. Yerba Buena Center for the Arts, 701 Mission, S.F., 978-2787.

## FRI., MAY 24

**Black Moth Super Rainbow:** W/ The Hood Internet, Oscillator Bug, 9 p.m., \$28.50. The Fillmore, 1805 Geary, S.F., 346-6000.  
**Juanes:** 7:30 p.m., \$39.50-\$99.50. Mountain Winery, 14831 Pierce, Saratoga, 408-741-2822.  
**Pacific Boychoir:** Performing Rachmaninoff's Vespers, 7:30 p.m., \$18-\$30. Grace Cathedral, 1100 California, S.F., 749-6300.  
**The Presets:** W/ Dragonette, Jerome LOL, 8 p.m., \$32.50. Fox Theater - Oakland, 1807 Telegraph, Oakland, 510-548-3010.  
**Dianne Reeves:** 7:30 p.m., \$30-\$70. SFJAZZ Center, 205 Franklin St., S.F.  
**Tainted Love:** W/ Stung, 9 p.m., \$25. Bimbo's 365 Club, 1025 Columbus, S.F., 474-0365.  
**Twin Shadow:** W/ Elliphant, 9 p.m., \$23. Great American Music Hall, 859 O'Farrell, S.F., 885-0750.  
**Philip Glass Ensemble:** *La Belle et la Bête*: Screening of Jean Cocteau's Surrealist film classic with live musical accompaniment., 8 p.m., \$40-\$65. Yerba Buena Center for the Arts, 701 Mission, S.F., 978-2787.

## SAT., MAY 25

**Björk:** 8:30 p.m., \$75 advance. Craneway Pavilion, 1414 Harbour Way S, Richmond, 510-215-6000.  
**Carnaval S.F. 2013:** Nearly a half-million revelers join this raucous annual celebration of Latin American and Caribbean cultural traditions, which includes lots of food, live music, arts & crafts vendors, dance performances, and more., 10 a.m.-6 p.m., free. Harrison Street, (between 16th and 23rd Sts.), S.F., N/A.  
**Flying Lotus:** W/ Thundercat, Teebs, 8 p.m., \$29.50. Fox Theater - Oakland, 1807 Telegraph, Oakland, 510-548-3010.  
**Sarah Geronimo:** 7:30 p.m., \$58-\$170.50. Nob Hill Masonic Auditorium, 1111 California, S.F., 776-4702.  
**Kings of the Mic Tour:** W/ L.L. Cool J, Ice Cube, Public Enemy, De La Soul, 7 p.m., \$25-\$122.65. Shoreline Amphitheatre, 1 Amphitheatre, Mountain View, 650-967-3000.  
**MoodTu Fest:** W/ Jacob Latimore, Diggy Simmons, 12 p.m., \$32-\$45. Ghirardelli Square, 900 N. Point, S.F., 775-5500.  
**Dianne Reeves:** 7:30 p.m., \$30-\$70. SFJAZZ Center, 205 Franklin St., S.F.  
**Tainted Love:** W/ The Minks, 9 p.m., \$25. Bimbo's 365 Club, 1025 Columbus, S.F., 474-0365.  
**Twin Shadow:** W/ Elliphant, 9 p.m., \$23. Great American Music Hall, 859 O'Farrell, S.F., 885-0750.

## HEAR THIS



Geoff Johnson

## Kylea

**WITH BLOOD CEREMONY, WHITE HILLS, AND LAZER/WULF. 8 P.M. SATURDAY, MAY 25. AT SLIM'S. \$16; WWW.SLIMSPRESENTS.COM.**

Along with fellow Georgian metal mavericks Mastodon and Baroness, Savannah quintet **Kylea** has taken a place at the vanguard of heavy music over the past decade. Anchored by the guitar/vocal tandem of Phillip Cope and Laura Pleasants, Kylea forges an ever-evolving brand of psychedelic sludge that has made quantum leaps with each new album. 2006's *Time Will Fuse Its Worth* first introduced a dynamic two-drummer line-up, while follow-up efforts *Static Tensions* and *Spiral Shadow* further refined the band's expansive sonic vistas and the counterpoint between Cope's authoritative bark and Pleasants' more melodic singing. On the group's dazzling new *Ultraviolet*, Kylea mixes blissful shoegaze and earworm hooks with its trademark riffs to stunning effect. Canadian doomsayers Blood Ceremony, Brooklyn's acclaimed psych merchants White Hills, and prog-tinged experimentalists Lazer/Wulf fill out an epic four-band bill this Saturday at Slim's. **DAVE PEHLING**

## Tera Melos

**WITH TTNG AND EV KAIN. 9:30 P.M. SATURDAY, MAY 25. AT BOTTOM OF THE HILL. \$12-\$14; WWW.BOTTOMOFTHEHILL.COM.**

For a while there, it didn't look like the Sacramento trio **Tera Melos** was ever going to get serious about anything besides keeping its songs both technically proficient and structurally and semantically indecipherable. But then it found a way to shape up and cohere without sacrificing the core weirdness of its twitchy brand of anthem-prog. The proof is in its second full-length, *X'ed Out*, released last month, which is unexpectedly approachable and — for the record — really good. On hand to prime you for Tera Melos's reverberated and vaguely melancholic twist-and-crawl: the post-emo jangle of British labelmates TTNG (who went by This Town Needs Guns once, in happier times) and the weirdly soulful math-pop vibes of locals EV Kain. **DANIEL LEVIN BECKER**

## THE FILLMORE

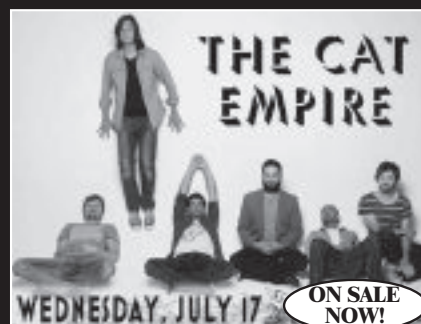


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**FATHER JOHN**  
**MISTY**  
**WHITE FENCE**

**SUNDAY, JUNE 23**  
 DOORS 7/ SHOW 8 • \$35.00

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**GRIFFIN**

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**DITA VON**  
**TEESE**

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 DOORS 8/ SHOW 9 • \$35.00

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**RUNDGREN**

**MONDAY, JULY 15**  
 DOORS 7/ SHOW 8 • \$49.50

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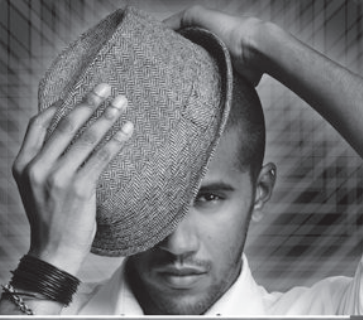




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SATURDAY 5/25 BENEFIT NIGHT FOR GLENN FARR

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11PM: Your Mashup Prom band: SMASH-UP DERBY

Midnight Mashup Show: MISS RAHNI

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Queer indie-electro w/ SIX & CANDY

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DNA LOUNGE

## JAZZ

**Boom Boom Room:** 1601 Fillmore, S.F., 673-8000. Bjelde & Bros., Fourth Wednesday of every month, 9:30 p.m., \$5.

**Le Colonial:** 20 Cosmo, S.F., 931-3600. The Cosmo Alleycats featuring Ms. Emily Wade Adams, 7 p.m., free.

**Savanna Jazz Club:** 2937 Mission, S.F., 285-3369. "Cat's Corner," 9 p.m., \$10.

**Sheba Piano Lounge:** 1419 Fillmore, S.F., 440-7414. Fran Sholly, 8 p.m.

**Zingari:** 501 Post, S.F., 885-8850. Lisa Lindsley, 7:30 p.m., free.

## INTERNATIONAL

**Bissap Baobab:** 3372 19th St., S.F., 826-9287. Timba Dance Party, w/ DJ WaltDigz, 10 p.m., \$5.

**Cafe Cocomo:** 650 Indiana, S.F., 824-6910. "Bachatalicious," w/ DJs Good Sho & Rodney, 7 p.m., \$5-\$10.

**John Collins:** 138 Minna, S.F., 512-7493. "Coco do Brasil," w/ DJs Miles Green & Jerry Ross, 6 p.m., free.

## BLUES

**Biscuits and Blues:** 401 Mason, S.F., 292-2583. Nick Moss, 8 & 10 p.m., \$20.

**The Saloon:** 1232 Grant, S.F., 989-7666. Little Jonny & The Giants, 9:30 p.m.

## THURSDAY 23

## ROCK

**Amnesia:** 853 Valencia, S.F., 970-0012. Arcadio, Upside Down, 9 p.m.

**Bottom of the Hill:** 1233 17th St., S.F., 621-4455. Sir Sly, JMSN, Dresses, 9 p.m., \$10.

**DNA Lounge:** 375 11th St., S.F., 626-1409. Unwoman, Victoria & The Vaudevillains, The Blah Boutique, 8 p.m., \$8-\$12.

**S.F. Eagle:** 398 12th St., S.F., 626-0880. Thursday Nite Live: Ppls Tmpl, Endemics, Feral Ohms, 9 p.m.

**F8:** 1192 Folsom St., S.F., 857-1192. "Art + Bands = <3," w/ music by Illusion of Self and I Am Animal, plus art by Holden Pumpfrey, Maggie Hurley, and Gentleman Scholar Signs, 9 p.m., \$10.

**Hemlock Tavern:** 1131 Polk, S.F., 923-0923. The Beets, Fine Steps, Tiaras, 8:30 p.m., \$8.

**The Knockout:** 3223 Mission, S.F., 550-6994. Infermoh, Permanent Ruin, Merdoso, Effluxus, 10 p.m., \$8.

**Rickshaw Stop:** 155 Fell, S.F., 861-2011. "Popscene," w/ Youngblood Hawke, Pacific Air, 9:30 p.m., \$13-\$17.

**Slim's:** 333 11th St., S.F., 255-0333. The Detroit Cobras, Pangea, The Chaw, 9 p.m., \$16-\$18.

**Thee Parkside:** 1600 17th St., S.F., 252-1330. Black Cobra, KEN Mode, Judgement Day, 9 p.m., \$10-\$12.

## DANCE

**Aunt Charlie's Lounge:** 133 Turk, S.F., 441-2922. "Tubesteak Connection," w/ DJ Bus Station John, 9 p.m., \$5-\$7.

**Cat Club:** 1190 Folsom, S.F., 703-8964. "All '80s Thursdays," w/ DJs Damon, Steve Washington, Dangerous Dan, & guests, 9 p.m., \$6 (free before 9:30 p.m.).

**The Cellar:** 685 Sutter, S.F., 441-5678. "XO," w/ DJ Astro & Rose, 10 p.m., \$5.

**Madrone Art Bar:** 500 Divisadero, S.F., 241-0202. "Night Fever," 9 p.m., \$5 after \$10 p.m.

**Mighty:** 119 Utah, S.F., 762-0151. "Ritual Resurrection," w/ Dubtek, Psymbionic, DeeJay Theory, Ro Knew, Villan, 10 p.m., \$5-\$10.

**The Stud:** 399 Ninth St., S.F., 863-6623. "Genre: A New Hella Queer Dance Party," w/ DJ Andre, Fourth Thursday of every month, 10 p.m., \$5.

**Temple:** 540 Howard, S.F., 978-9942. "Knoktern," w/ Pumpkin, Ransom, Insightful, Boats, Danny Weird, Kitty-D, Balance, Ryury, 10 p.m., \$10-\$15.

**Vessel:** 85 Campton, S.F., 433-8585. "Base," w/ Popof, 10 p.m., \$5-\$10.

## HIP-HOP

**El Rio:** 3158 Mission, S.F., 282-3325. HipHopForChange Kickoff Event, benefit show featuring Richie Cunningham, Khafre Jay, Melina Jones, Dregs One, Do D.A.T., 8 p.m., \$10.

**John Collins:** 138 Minna, S.F., 512-7493. "#Quattro," w/ DJ Dino, Fourth Thursday of every month, 9 p.m.

**The Parlor:** 2801 Leavenworth, S.F., 775-5110. "Locals Night Out," w/ DJ Illy D, 9 p.m., free.

**Public Works:** 161 Erie, S.F., 932-0955. "El Gigante AIDS LifeCycle Benefit for Team Wino," w/ DJs Apollo, J-Boogie, Ry Toast, Platurn, Kool Karlo, Mackswell, Willie Maze, Gordo Cabeza, and Timoteo Gigante, 8 p.m., sliding scale donation.

**Skylark Bar:** 3089 16th St., S.F., 621-9294. "Peaches," w/ lady DJs DeeAndroid, Lady Fingaz, That Girl, Umami, Inkfat, and Andre, 10 p.m., free.

## ACOUSTIC

**Atlas Cafe:** 3049 20th St., S.F., 648-1047. Jinx Jones & Jessica Rose, 8 p.m., free.

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THURSDAY 5.23 **2UP PURPLE DANCE KARAOKE**

FRIDAY 5.24 **LIVING SINGLE - 90S CUTS W/ MEGA\_LO & THE DICE MAN**

SATURDAY 5.25 **MASEO OF DE LA SOUL SHORTKUT & MR. E**

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**WEDNESDAY MAY 23**  
**VICTORIA & THE VADEVILLAINS**  
**UNWOMAN**  
**THE BLAH BOUTIQUE**

**THURSDAY MAY 30 - 7:30 PM**  
**COMEBACK KID**

**TUESDAY JUNE 4**  
**FEAR FACTORY**  
**WITH HATE ETERNAL**

**FRIDAY JUNE 7**  
**ONE MORE TIME**  
**(DAFT PUNK TRIBUTE)**

**SUNDAY JUNE 9**  
**THE ROAD TO**  
**MAYHEM FESTIVAL**

**WEDNESDAY JUNE 12**  
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**WWW.DNALOUNGE.COM**

**Brick & Mortar Music Hall:** 1710 Mission, S.F., 800-8782. Front Country, Laura Cortese with Mariel Vandersteel & Valerie Thompson, Roosevelt Dime, 9 p.m., \$7-\$10.

**Cafe Du Nord:** 2170 Market, S.F., 861-5016. Sons of Fathers, The Builders & The Butchers, The Highway Poets, 8 p.m., \$10.

**The Independent:** 628 Divisadero, S.F., 771-1420. Brown Bird, Last Good Tooth, 8 p.m., \$12-\$14.

**Red Poppy Art House:** 2698 Folsom, S.F., 826-2402. Madeline Tasquin, Laura Weinbach, 7:30 p.m., \$10-\$20.

**The Rite Spot Cafe:** 2099 Folsom, S.F., 552-6066. Craig Ventresco & Meredith Axelrod, 9 p.m., free.

## JAZZ

**Boom Boom Room:** 1601 Fillmore, S.F., 673-8000. Victor Little's Big Hit, 9:30 p.m., \$5 advance.

**Cafe Claude:** 7 Claude, S.F., 392-3505. Nova Jazz, 7:30 p.m., free.

**The Chapel:** 777 Valencia St., S.F. The TedTones, 9 p.m., free.

**Le Colonial:** 20 Cosmo, S.F., 931-3600. Steve Lucky and the Rhumba Bums, 7:30 p.m.

**Sheba Piano Lounge:** 1419 Fillmore, S.F., 440-7414. Gary Williams, 8 p.m.

**Top of the Mark:** One Nob Hill, 999 California, S.F., 616-6916. Stompy Jones, 7:30 p.m., \$10.

**Zingari:** 501 Post, S.F., 885-8850. Brenda Reed, 7:30 p.m., free.

## INTERNATIONAL

**Bissap Baobab:** 3372 19th St., S.F., 826-9287. "Pa'Lante!," w/ Juan G, El Kool Kyle, Mr. Lucky, 10 p.m., \$5.

**Pier 23 Cafe:** Pier 23, S.F., 362-5125. Todos Santos, 7 p.m., free.

**Plough & Stars:** 116 Clement, S.F., 751-1122. Séamus Begley & Oisín Mac Diarmada, 9 p.m.

**Rasselas Ethiopian Cuisine & Jazz Club:** 1534 Fillmore, S.F., 346-8696. Latin Breeze, 8 p.m.

## BLUES

**Biscuits and Blues:** 401 Mason, S.F., 292-2583. Jackie Payne, 8 & 10 p.m., \$20.

**The Saloon:** 1232 Grant, S.F., 989-7666. Tom Bowers, 4 p.m.; Cathy Lemons, 9:30 p.m.

**Yoshi's San Francisco:** 1330 Fillmore, S.F., 655-5600. Sonny Landreth, 8 p.m., \$26.

## EXPERIMENTAL

**The Lab:** 2948 16th St., S.F., 864-8855. Brutal Sound Effects Festival #74, w/ Elise Baldwin, Skullcaster, Compression of the Chest Cavity Miracle, Medicine Cabinet, Dubb Normal, Ploc Munster, Mephitick Ooze, Cash Slave Clique, Angela K. Roberts & Scott Goff, Spider Compass Good Crime Band, 7:30 p.m., \$7+.

**The Luggage Store:** 1007 Market, S.F., 255-5971. Jack Curtis Dubowky Ensemble (performing "Current Events"), Electric Emergency String (X)tet, 8 p.m., \$6-\$10.

## FRIDAY 24

## ROCK

**Bottom of the Hill:** 1233 17th St., S.F., 621-4455. Imperial Teen, Churches, Gone to Ground, 10 p.m., \$12.

**Cafe Du Nord:** 2170 Market, S.F., 861-5016. San Francisco Popfest 2013: Sea Lions, Still Flyin', Permanent Collection, Burnt Palms, 9 p.m., \$10.

**Hemlock Tavern:** 1131 Polk, S.F., 923-0923. Kinski, Life Coach, Vir, 9:30 p.m., \$10.

**The Independent:** 628 Divisadero, S.F., 771-1420. The Presidents of the United States of America, Eternal Summers, 9 p.m., \$20.

**Milk Bar:** 1840 Haight, S.F., 387-6455. French Cassettes, Bonnie & The Bang Bang, Troubador, Animal Super Species, 8:30 p.m., \$10.

**Thee Parkside:** 1600 17th St., S.F., 252-1330. TSOL, VKTMS, Rush & Attack, 9 p.m., \$13.

## DANCE

**1015 Folsom:** 1015 Folsom St., S.F., 431-1200. "Watts Up!," w/ Antiserum & Mayhem, Helicopter Showdown, Butch Clancy, DJ Dials, Lé Swindle, Cedaa, Matrixxman, Vin Sol, 10 p.m., \$12.50-\$17.50 advance.

**The Cafe:** 2369 Market, S.F., 621-4434. "Boy Bar," w/ DJ Matt Consola, 9 p.m., \$5.

**Cat Club:** 1190 Folsom, S.F., 703-8964. "Dark Shadows: Two-Year Anniversary," w/ DJs Daniel Skellington, Melting Girl, Panic, and Joe Radio, 9:30 p.m., \$10 (\$5 before 10 p.m.).

**DNA Lounge:** 375 11th St., S.F., 626-1409. "Fag Fridays," w/ DJs Quentin Harris & David Harness, 10 p.m., \$10 before midnight.

**Elbo Room:** 647 Valencia, S.F., 552-7788. "120 Minutes," w/ Mater Suspria Vision, How I Quit Crack, Santa Muerte, Chauncey CC, 10 p.m.

**Endup:** 401 Sixth St., S.F., 646-0999. "Fever," w/ Dead Funk, Cuervo, Brian Salazar, Maria LaFontaine, 10 p.m., free before midnight.

**F8:** 1192 Folsom St., S.F., 857-1192. "Easy Killer: Opening Night," w/ DJs Ejay, Ivan Ruiz, Inthin Aire, and Ivy, 9 p.m., \$5 before 11 p.m.

**The Knockout:** 3223 Mission, S.F., 550-6994. "Mission Street Social," w/ DJs Special Lord B & Matt Bonar, 10 p.m., \$3.

# Make-Out Room



**WEDNESDAY 5/22 AT 6PM, FREE!**  
**MATT PINE BOOK RELEASE PARTY**  
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**DJ K-MARTS & DJ WT GRANT**

**THURSDAY 5/23 AT 6PM, \$5**  
**SWOONY FOR MUNI: A DATE AUCTION**  
**SF TRANSIT RIDERS UNION BENEFIT**

**FOLLOWING AT 9:30PM, FREE!**  
**FRISCO DISCO SPECIAL EDITION!**  
DISCO, SOUL, 80S GROOVE, FUNK, EARLY HIP-HOP  
**DJ 2SHY-SHY & DJ MELT W/ U**

**FRIDAY 5/24 AT 7:30PM, \$8**  
**STYME & THE PIMP JONES LUV ORCH.**  
**THE JETHRO JEREMIAH BAND**

**FOLLOWING AT 10PM, \$5**  
**LOOSE JOINTS!**  
**DJ TOM THUMP/DAMON BELL/CENTPEDE**  
FUNK/SOUL/HIP-HOP/LATIN/AFROBEAT

**SATURDAY 5/25 AT 6PM, FREE!**  
**"KOOL WORLD" W/ DJS LAZR & TAZR**  
80S & 90S DANCE TUNES!

**FOLLOWING AT 10PM, \$5**  
**EL SUPERRITMO!**  
W/ ROGER MAS Y EL KOOL KYLE  
CUMBIA/DANCEHALL/SALSA/HIP-HOP

**SUNDAY 5/26 AT 9PM, NO COVER!**  
**FUNK SOUL MASTERS!**  
**DJ WILLIE WEIRD (KELLEY STOLTZ)**  
**DJ VINNIE MARTINI**

**MONDAY 5/27 AT 6PM, FREE!**  
**FLY ME TO THE MOON!**  
W/ DJ DJ & BRYAN DURAN  
SOUL • GIRL GROUPS • GARAGE • BUBBLEGUM

**FOLLOWING AT 9:30PM, \$3**  
**DJ PURPLE KARAOKE**

**TUESDAY 5/28 AT 7PM, \$5**  
**INSIDESTORYTIME**  
LALEH KHADIVI • LUCILLE LANG DAY  
JON WELLS • ROBIN BULLARD  
GUY BENJAMIN BROOKSHIRE

**FOLLOWING AT 9:30PM, FREE!**  
**"LOST & FOUND"**  
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**WEDNESDAY 5/29 AT 7:30PM, \$10**  
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FRI 5/24  
**SINISTER DEXTER** 9PM

SAT 5/25  
**NORTH BEACH BRASS BAND BRUNCH** 1:30PM  
**DJ SLOWPOKE** 9PM

SUN 5/26  
**TWANG SUNDAYS** 4-7PM  
**MARSHALL LAW** 8:30 PM

MON 5/27  
**SLOWPOKE** 9PM

TUE 5/28  
**DANCE KARAOKE WITH DJ PURPLE** 9:30PM

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**5/26- EPR PRESENTS  
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**Madrone Art Bar:** 500 Divisadero, S.F., 241-0202. "I ♥ the '90s," w/ DJs Samala, Teo, Mr. Grant, & Sonny Phono, Fourth Friday of every month, 9 p.m., \$5.

**Mezzanine:** 444 Jessie, S.F., 625-8880. inc., Dâm-Funk, 9 p.m., \$17.

**Monarch:** 101 6th St., S.F., 284-9774. "Night Moves," w/ Lazaro Casanova, Keith Kraft, J-Boogie, DeeJay Theory, Papa Lu, 9 p.m., \$10 advance.

**Public Works:** 161 Erie, S.F., 932-0955. "theLIFT: Bay Area Edition," w/ Gilles Peterson, Jeremy Sole, Wiseacre, Jonathan Rudnick, 9 p.m., \$20-\$25.

**Ruby Skye:** 420 Mason, S.F., 693-0777. Borgore, Cappa Regime, 9 p.m., \$35-\$50.

**Temple:** 540 Howard, S.F., 978-9942. "United Electric Kingdom," w/ DJ Mei-Lwun, Manics Mondays, Falcons, E-Ty, Hood Nicka, Soulspin, J2C, Nesto Fuentes, Glade Luco, 10 p.m., \$15.

#### HIP-HOP

**Mighty:** 119 Utah, S.F., 762-0151. DJ Scratch, DJ Evil Dee, DJ Platurm, 9 p.m., \$10-\$20.

**Showdown:** 10 Sixth St., S.F., 255-7920. "Fresh Greens," w/ Doc Fu & Mr. Lucky, Fourth Friday of every month, 10 p.m., free.

#### ACOUSTIC

**Brick & Mortar Music Hall:** 1710 Mission, S.F., 800-8782. Stornoway, 7 p.m., \$15.

**The Lost Church:** 65 Capp St., S.F., 437-0593. Emily Jane White, Eliza Rickman, 8 p.m., \$10.

**Neck of the Woods:** 406 Clement St., S.F., 387-6343. "Forever Young: Seventh Annual Bob Dylan Birthday Tribute," w/ Vandella, The GoldDiggers, Maurice Tani, Secret Town, The Silver Threads, Tell River, Jeff Zittrain, The Turnbuckets, Clay Hawkins, Crooked Roads, Lords of Mac Town, 8 p.m., \$10-\$15.

#### JAZZ

**Bird & Beckett:** 653 Chenery, S.F., 586-3733. Chuck Peterson Quintet, Fourth Friday of every month, 5:30 p.m.

**Cafe Claude:** 7 Claude, S.F., 392-3505. Jerry Oakley Trio, 7:30 p.m., free.

**Cafe Royale:** 800 Post, S.F., 441-4099. The Glasses, 9 p.m.

**Jazz Bistro At Les Joulins:** 44 Ellis, S.F., 397-5397. Charles Unger Experience, 7:30 p.m., free.

**Pier 23 Cafe:** Pier 23, S.F., 362-5125. Matt Eakle Band, 8 p.m., free.

**The Royal Cuckoo:** 3202 Mission, S.F., 550-8667. Howard Wiley & John Turk, 7:30 p.m., free.

**Savanna Jazz Club:** 2937 Mission, S.F., 285-3369. Carol Luckenbach, 7:30 p.m., \$8.

**Top of the Mark:** One Nob Hill, 999 California, S.F., 616-6916. Black Market Jazz Orchestra, 9 p.m., \$10.

**Yoshi's San Francisco:** 1330 Fillmore, S.F., 655-5600. Peter White, 8 & 10 p.m., \$22-\$29.

**Zingari:** 501 Post, S.F., 885-8850. Joyce Grant, 8 p.m., free.

#### INTERNATIONAL

**Amnesia:** 853 Valencia, S.F., 970-0012. "Baxtalo Drom," w/ Fanfare Zambaleta, Zoe Jakes, Mira Betz, Dottie Lux, DJ Zeljko, 9 p.m., \$10-\$15.

**Brick & Mortar Music Hall:** 1710 Mission, S.F., 800-8782. SambaDá, 10 p.m., \$10.

**Cafe Cocomo:** 650 Indiana, S.F., 824-6910. Taste Fridays, featuring local cuisine tastings, salsa bands, dance lessons, and more, 7:30 p.m., \$15 (free entry to patio).

**The Ramp:** 855 Terry Francois, S.F., 621-2378. "Samba Soirée," w/ Sambaxé, DJ Alfie1Bateria, 6 p.m.

#### BLUES

**Biscuits and Blues:** 401 Mason, S.F., 292-2583. Gino Matteo, 8 & 10 p.m., \$20.

**Lou's Fish Shack:** 300 Jefferson St., S.F., 771-5687. Robert "Hollywood" Jenkins, 8:30 p.m.

**The Saloon:** 1232 Grant, S.F., 989-7666. David M'ore, 4 p.m.; Steve Freund, 9:30 p.m.

**Sheba Piano Lounge:** 1419 Fillmore, S.F., 440-7414. Adrian Costa, 8 p.m.

#### EXPERIMENTAL

**Center for New Music:** 55 Taylor St., S.F., 275-2466. Dyadic Resonance: New Music by Zachary James Watkins, 7:30 p.m., \$10-\$15.

#### FUNK

**Make-Out Room:** 3225 22nd St., S.F., 647-2888. Stymie & The Pimp Jones Luv Orchestra, The Jethro Jeremiah Band, 7:30 p.m., \$8.

#### SOUL

**Edinburgh Castle:** 950 Geary, S.F., 885-4074. "Soul Crush," w/ DJ Serious Leisure, 10 p.m., free.

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Fri, May 24

### BRENDA RUSSELL

Sat, May 25

### DAVE MASON ACOUSTIC TRIO

Sat, May 25 - Late Show

### ROB SWIFT

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Sun, May 26

### JOHN MAYALL

Tue, May 28

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<b>F</b>	PUNK AS FUCK
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5/24

10PM

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### ZOMBIE PROM 2:

I WAS A TEENAGE ZOMBIE

BENEFT FOR AIDS LIFECYCLE

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5/26

9PM

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\$10 DOOR

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5/27

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## SATURDAY 25

ROCK

Bender's: 806 S. Van Ness, S.F., 824-1800. Flexx Bronco, Lucabrazzi, 10 p.m., \$5.

Bottom of the Hill: 1233 17th St., S.F., 621-4455. Tera Melos, TTNG, EV Kain, 9:30 p.m., \$12-\$14.

El Rio: 3158 Mission, S.F., 282-3325. Sudor, Kurraka, Replica, 9 p.m., \$7.

Hemlock Tavern: 1131 Polk, S.F., 923-0923. San Francisco Popfest

2013: Surf Club, Boat, Legs, 9 p.m., \$8.

The Independent: 628 Divisadero, S.F., 771-1420. The Presidents

of the United States of America, Eternal Summers, 9 p.m., \$20.

The Knockout: 3223 Mission, S.F., 550-6994. San Francisco Popfest

2013: Sisu, Colleen Green, Dream Boys, #1 Smash Hits, 9 p.m., \$10.

Neck of the Woods: 406 Clement St., S.F., 387-6343. BroFX, The

Mystery Lights, The Saint Ides, 9 p.m., \$5.

Rickshaw Stop: 155 Fell, S.F., 861-2011. Mikal Cronin, Audacity, Michael

Stasis, 9 p.m., \$10-\$12.

Slim's: 333 11th St., S.F., 255-0333. Kylesa, Blood Ceremony, White

Hills, Lazer/Wulf, 8 p.m., \$16.

Thee Parkside: 1600 17th St., S.F., 252-1330. Warbringer, Hatchet,

Vektor, Apothesary, 9 p.m., \$15.

DANCE

Cat Club: 1190 Folsom, S.F., 703-8964. "Right??:! A Baywatch Beach Party," w/ DJs Devon, Porter, Tomas Diablo, and Tag Team (Myster C & Mr. Washington), 9:30 p.m., \$6-\$10.

DNA Lounge: 375 11th St., S.F., 626-1409. "Bootie S.F.," w/ DJ Tripp,

Faroff, DJ Dada, Smash-Up Derby, Six & Candy, more, 9 p.m., \$10-\$15.

Elbo Room: 647 Valencia, S.F., 552-7788. "Zombie Prom 2: I Was a

Teenage Zombie," AIDS LifeCycle benefit with DJ Rapid Fire, plus

zombie drag & burlesque performances, 9 p.m., \$10.

Madrone Art Bar: 500 Divisadero, S.F., 241-0202. "Blunted Funk,"

w/ resident DJs Sneak-E Pete & Chilipino, Fourth Saturday of every

other month, 9 p.m., \$5 (free before 10 p.m.).

Mezzanine: 444 Jessie, S.F., 625-8880. "Lights Down Low: Seven-

Year Anniversary," w/ Azari & Ill (DJ set), Lee Foss, Todd Terry,

Sleazemore, Richie Panic, Eli Glad, Joaquin Bartra, B.T. Magnum,

9 p.m., \$18-\$22 advance.

Mighty: 119 Utah, S.F., 762-0151. "Deep S.F.," w/ Osunlade, Marques

Wyatt, Patrick Wilson, 10 p.m., \$15 advance.

Monarch: 101 6th St., S.F., 284-9774. "Ears Wide Open," w/ Claptone,

Steve Huerta, Bells & Whistles, 9 p.m., \$10.

Public Works: 161 Erie, S.F., 932-0955. Mission United Benefit, w/ DJs

from Hard French, Grown Kids Radio, Motown on Mondays, Space

Cowboys, Stay Gold, and more, 8 p.m., \$5 advance.

Ruby Sky: 420 Mason, S.F., 693-0777. Thomas Gold, 9 p.m., \$30 advance.

Temple: 540 Howard, S.F., 978-9942. "Life," w/ UrFriends, Ruby

Valeros, Zenith, DJ Heather B, DJ Chai, A2D, 10 p.m., \$20.

HIP-HOP

John Collins: 138 Minna, S.F., 512-7493. "Nice," w/ DJ Apollo, Fourth

Saturday of every month, 10 p.m., \$5.

ACOUSTIC

Atlas Cafe: 3049 20th St., S.F., 648-1047. Craig Ventresco & Meredith

Axelrod, Saturdays, 4-6 p.m., free.

Bazaar Cafe: 5927 California, S.F., 831-5620. Cara Sarelli, Jean Marc,

She the Wolf, 7 p.m.

Exit Theatre: 156 Eddy, S.F., 673-3847. "Songwriter Saturdays," hosted

by Melissa Lyn, Last Saturday of every month, 8:30 p.m., free/donation.

JAZZ

Rasselas Ethiopian Cuisine & Jazz Club: 1534 Fillmore, S.F., 346-

8696. The Robert Stewart Experience, 9 p.m., \$7.

San Francisco Community Music Center: 544 Capp, S.F., 647-6015. Sec-

ond Annual S.F. Offside Festival: "Tides," w/ Shimmering Leaves, Sheldon

Brown Group, Lisa Mezzacappa-Steve Adams Duo, 8 p.m., \$10-\$20.

Savanna Jazz Club: 2937 Mission, S.F., 285-3369. Anna Estrada,

7:30 p.m., \$8.

Yerba Buena Gardens: Fourth St. & Mission, S.F., 284-9589. Lavay

Smith & Her Red Hot Skillet Lickers featuring Big Bones, 1 p.m., free.

Yoshi's San Francisco: 1330 Fillmore, S.F., 655-5600. Peter White,

8 & 10 p.m., \$25-\$29.

Zingari: 501 Post, S.F., 885-8850. Anne O'Brien, 8 p.m., free.

INTERNATIONAL

Brick & Mortar Music Hall: 1710 Mission, S.F., 800-8782. SambaDá,

Cafofo, 9 p.m., \$10.

Plough & Stars: 116 Clement, S.F., 751-1122. Benefit Concert for Glenn

Farr, w/ members of the Gas Men, Emperor Norton Céili Band,

The Jammy Dodgers, The Wrenboys, and more, 9 p.m., \$10-\$15.

The Ramp: 855 Terry Francois, S.F., 621-2378. Alexis y la Original,

5:30 p.m., \$10.

Red Poppy Art House: 2698 Folsom, S.F., 826-2402. Safiya, Cradle

Duende, 7:30 p.m., \$10-\$20.

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**Roccapulco Supper Club:** 3140 Mission, S.F., 648-6611. El Grupo Niche, El Gran Combo, 7 p.m., \$70 advance.

BLUES

**Biscuits and Blues:** 401 Mason, S.F., 292-2583. Earl Thomas & The Blues Ambassadors, Last Saturday of every month, 8 & 10 p.m., \$22.  
**Lou's Fish Shack:** 300 Jefferson St., S.F., 771-5687. Nat Bolden, 8:30 p.m.  
**Sheba Piano Lounge:** 1419 Fillmore, S.F., 440-7414. The O.G. Rhythm & Blues Band, 8 p.m.

EXPERIMENTAL

**Center for New Music:** 55 Taylor St., S.F., 275-2466. Voicehandler, Zeek Sheck, 7:30 p.m., free-\$15.

SUNDAY 26

ROCK

**Bottom of the Hill:** 1233 17th St., S.F., 621-4455. Tropical Popsicle, The Bixby Knolls, Panic Is Perfect, 9:30 p.m., \$9.  
**Hemlock Tavern:** 1131 Polk, S.F., 923-0923. Big Long Now, Laughters, The Shape, 9 p.m., \$7.  
**The Knockout:** 3223 Mission, S.F., 550-6994. San Francisco Popfest 2013: Time Keeps Time Indiepop Dance Party, w/ DJs Claude Cardenas, Zola Goodrich, Lindsay Romig, and Wam Bam Ashleyanne, 4 p.m., free.

DANCE

**Cafe Cocomo:** 650 Indiana, S.F., 824-6910. “Stompy + Sunset: Memorial Weekend Get Down,” w/ DJ Deep, Kyle Hall, Galen, Solar, J-Bird, Deron Delgado, Tasho, Sweet P, 2 p.m., \$10-\$20.  
**Cat Club:** 1190 Folsom, S.F., 703-8964. “Sixteen: A Rock ‘n’ Roll Niteclub,” W/ DJs Derek See, Carnita, Jackie Sugarlumps, Galine MoDmoiselle, and Creepy B, 10 p.m., \$10.  
**Club X:** 715 Harrison, S.F., 339-8686. “Glowchella,” Leukemia & Lymphoma Society benefit with Deorro, Tall Sasha, Wiley Webb, 9 p.m., \$20-\$25 advance.  
**Elbo Room:** 647 Valencia, S.F., 552-7788. “Dub Mission,” w/ Twilight Circus Dub Sound System, Roommate, DJ Sep, 9 p.m., \$7-\$10.  
**Endup:** 401 Sixth St., S.F., 646-0999. “Afterglow,” w/ Cuervo, Mix Maddness, Hawthorne (starts at 4 a.m. Monday morning); “Local Love,” w/ DJ Mes, Kevin Kind, DJ Taj, Hil Huerta, Brian Salazar, Maria LaFountain, Ruby Valeros, Nick Garcia, 8 p.m.  
**Holy Cow:** 1535 Folsom, S.F., 621-6087. “Honey Sundays,” w/ Honey Soundsystem & guests, 9 p.m., \$5.  
**Monarch:** 1016th St., S.F., 284-9774. “As You Like It,” w/ Magic Mountain High, Move D, Dave Aju, Rich Korach, Mossmoss, 9 p.m., \$15-\$20.  
**Public Works:** 161 Erie, S.F., 932-0955. “Be Inspired Block Party,” w/ Nit Grit, Michal Menert, Radiohiro, Cheb i Sabbah, Dubsworth, Dragonfly, Dubvirus, Stylust Beats, Dr. Toast, VNDMG, Octopod, Macrodot, many more, 9 p.m., \$15-\$20 advance.  
**Ruby Skye:** 420 Mason, S.F., 693-0777. Otto Knows, May 27, midnight, \$25 advance.  
**The Stud:** 399 Ninth St., S.F., 863-6623. “Cognitive Dissonance,” Fourth Sunday of every month, 6 p.m.

HIP-HOP

**Brick & Mortar Music Hall:** 1710 Mission, S.F., 800-8782. Qwel & Maker, Rec-League, The Genie, DJ Mr. Bean, JohnnyS, Durazzo Cozmot, Fresh Skills, 9 p.m., \$15.  
**Mighty:** 119 Utah, S.F., 762-0151. “Welcome Summer,” w/ Triple Threat DJs Shortkut, Apollo, and Vinroc, 9 p.m., free.

ACOUSTIC

**Bazaar Cafe:** 5927 California, S.F., 831-5620. Amelia Romano, 6 p.m.  
**Cafe Du Nord:** 2170 Market, S.F., 861-5016. Goh Nakamura, Jane Lui, Paul Dateh, 7:30 p.m., \$10.

JAZZ

**Revolution Cafe:** 3248 22nd St., S.F., 642-0474. Jazz Revolution, 4 p.m., free/donation.  
**Savanna Jazz Club:** 2937 Mission, S.F., 285-3369. Vocal Jam with Eric Tillman, 7 p.m., \$5.  
**Zingari:** 501 Post, S.F., 885-8850. Barbara Ochoa, 7:30 p.m., free.

INTERNATIONAL

**Amnesia:** 853 Valencia, S.F., 970-0012. Beso Negro, 8 p.m., \$5.  
**Balancoire:** 2565 Mission St., S.F., 920-0577. “Carnaval,” w/ Aquarela, Cafofo, DJs Kblo & Rubens Kroy, 4 p.m., \$10.

BLUES

**Biscuits and Blues:** 401 Mason, S.F., 292-2583. Daniel Castro, 7 & 9 p.m., \$15.  
**Revolution Cafe:** 3248 22nd St., S.F., 642-0474. HowellDevine, 8:30 p.m., free/donation.  
**The Saloon:** 1232 Grant, S.F., 989-7666. Blues Power, 4 p.m.; The

Door Slammers, 9:30 p.m.

COUNTRY

**Pier 23 Cafe:** Pier 23, S.F., 362-5125. Misisipi Mike and the Midnight Gamblers, 4 p.m., \$5.

SOUL

**Boom Boom Room:** 1601 Fillmore, S.F., 673-8000. “Deep Fried Soul,” w/ DJs Boombotstic & Soul Sauce, 9:30 p.m., \$5.

MONDAY 27

ROCK

**Brick & Mortar Music Hall:** 1710 Mission, S.F., 800-8782. The Better Maker, An Isotope, Jordan River, 9 p.m., \$6-\$9.

DANCE

**DNA Lounge:** 375 11th St., S.F., 626-1409. “Death Guild,” w/ DJs Decay, Joe Radio, Melting Girl, & guests, 9:30 p.m., \$3-\$5.

ACOUSTIC

**Amnesia:** 853 Valencia, S.F., 970-0012. The Earl Brothers, Fourth Monday of every month, 9 p.m., free.

JAZZ

**The Union Room at Biscuits and Blues:** 401 Mason, S.F., 931-6012. “The Session: A Monday Night Jazz Series,” pro jazz jam with Mike Olmos, 7:30 p.m., \$12.

COUNTRY

**El Rio:** 3158 Mission, S.F., 282-3325. 18th Annual Shit Kicking Memorial Day Outdoor Festival o’ Twang, w/ 77 El Deora, The Evangenitals, Kit & The Branded Men, The Patsychords, Scott Young, 3 p.m., \$10.

TUESDAY 28

ROCK

**Boom Boom Room:** 1601 Fillmore, S.F., 673-8000. Pamela Parker Band, FatCat, 9:30 p.m., \$7-\$10.  
**Bottom of the Hill:** 1233 17th St., S.F., 621-4455. Suuns, Wymond Miles, Foli, 9 p.m., \$10-\$12.  
**Thee Parkside:** 1600 17th St., S.F., 252-1330. The Kids, The Bodies, Neon Piss, The Re-Volts, Cyclops, 8 p.m., \$12.

DANCE

**Aunt Charlie’s Lounge:** 133 Turk, S.F., 441-2922. “High Fantasy,” w/ DJ Viv, Myles Cooper, & guests, 10 p.m., \$2.  
**Underground SF:** 424 Haight, S.F., 864-7386. “Shelter,” 10 p.m., free.

HIP-HOP

**DNA Lounge:** 375 11th St., S.F., 626-1409. Big K.R.I.T., Smoke DZA, Clyde Carson, L. Rucus, June, DJ D.C., 8 p.m., \$24.

ACOUSTIC

**Cafe Du Nord:** 2170 Market, S.F., 861-5016. David Ramirez, Jay Nash, Max Porter, 9 p.m., \$10-\$12.

JAZZ

**Burritt Room:** 417 Stockton St., S.F., 400-0555. Terry Disley’s Rocking Jazz Trio, 6 p.m., free.  
**Verdi Club:** 2424 Mariposa, S.F., 861-5048. “Tuesday Night Jump,” w/ Stompy Jones, 9 p.m., \$10-\$12.

INTERNATIONAL

**Elbo Room:** 647 Valencia, S.F., 552-7788. “Balkan Brass & Eastern Gröve,” w/ DJ Baron Von East-Infection, 9 p.m., \$3.

REGGAE

**Hotel Utah:** 500 Fourth St., S.F., 546-6300. Nathen Maxwell & The Original Bunny Gang, 9 p.m., \$10-\$12.  
**The Independent:** 628 Divisadero, S.F., 771-1420. Don Carlos, Reggae Angels, 9 p.m., \$25.

EXPERIMENTAL

**Center for New Music:** 55 Taylor St., S.F., 275-2466. sfSoundSalonSeries, w/ Maggi Payne, John Ingle, and sfSoundGroup, 7:49 p.m., \$7-\$10.  
**Hemlock Tavern:** 1131 Polk, S.F., 923-0923. Grouper with Ilyas Ahmed, Danny Paul Grody, Irwin Swirnnoff, 8:30 p.m., \$8.

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## ▼ Savage Love

### Closure

BY DAN SAVAGE

Twenty-one-year-old female here. When we were both 14, my first boyfriend took advantage of me. I wanted to explore my sexuality a little, but things went further than I wanted. One day, we were kissing with him on top of me. We were both fully clothed, and he started rubbing up against me. I didn't realize he was dry-humping me until after he had to leave to clean himself up. He never asked for my permission. Once I understood what had happened, I felt violated. He'd also groped my boobs on another occasion without asking. He broke up with me a couple months later. I haven't spoken to him in seven years.

For the most part, this hasn't scarred me too much. I'm comfortable with my sexuality. However, it's very painful for me to think about what happened. I also avoid having sex with someone on top of me, because it reminds me of what happened and I start panicking. I want some closure so I can move on with my life. I don't want to report him to the police because it's not necessary—it happened so long ago. As far as I'm concerned, it wasn't rape. But I do feel like I was exploited, and it was not consensual.

I want to contact him and ask him to apologize because I feel a sincere apology would help me get over this. How can I get in touch with him in a way that's appropriate without having to see him?

#### WOULD'VE SAID NO

Let's game this out. While it's possible your ex-boyfriend did this on purpose—he knew you wouldn't agree to it, he went ahead and did it anyway, you feel violated because you were violated—it's also possible that this was an accident. I'm not excusing his behavior, particularly the nonconsensual boob groping, but as a former 14-year-old boy myself, WSN, I feel obligated to toss this out there: Very few boys have achieved complete mastery over their dicks by age 14. Sometimes those things go off when we do not want them to.

You were there, WSN, and I was not; you dated this dude, and I did not. If your boyfriend was a generally decent guy, and if there's a chance this was an accident, contacting him—even via Facebook—will probably get you the apology you want.

But if it wasn't an accident—if he was a selfish, manipulative piece of shit who took advantage of your naiveté—you're unlikely to get the apology you want. Because if your ex-boyfriend was a selfish, manipulative piece of shit at age 14, odds are good that he remains a selfish, manipulative piece of shit at 21. If he's an asshole, WSN, and you speak to him about this—on Facebook or face-to-face—you're unlikely to get the apology you want.

*I am a straight, 45-year-old, monogamous male. I am married for the second time, to a wonderful 42-year-old woman. The few times I shared fantasies with my first wife, she used them as weapons in the many battles we fought*

*over the years. She also betrayed my trust by sharing these fantasies with others. Fast-forward to wife number two. She is fabulous. We can talk about anything. She is respectful of my trust issues and has helped me immensely in getting over much of it. When she says, "I'll think about it," she really does. I never feel dismissed. And the sex has been amazing. We have explored things I only dreamed about. Anal sex, public sex, sex toys, and video cameras are all part of our routine now. She asks me for things, and I try them. I ask her for things, and she tries them.*

So what is the problem? I can't bring myself to ask her for two things that are more than bucket-list issues to me. I am a closet cross-dresser. I want to make love to her in stockings and a teddy. And I want us to try watersports. When this came up during marriage counseling with my first wife, the counselor blew up at me and accused me of degrading my marriage.

So how do I screw up the courage to ask wife number two, the good guy in bed who always listens and never judges, to let me dress up in women's underwear and make love to her and then have her pee on me? I won't die if these wishes go unfulfilled, but I would die if my second wife stopped respecting me.

#### PRETTY UNDER NORMAL THINGS

You love your new wife, she loves you, you're both GGG—it all sounds so good, so functional, especially compared to your nightmarish first marriage. Congrats. But you held your two biggest kinks back from the new woman in your life, PUNT, and now you're sweating the reveal because the stakes are so high. This is precisely why I urge people to lay those kink cards on the table early. The longer you wait, the more emotionally invested you become in the relationship, the higher the stakes. Because what if your kinks aren't just things your second wife isn't interested in exploring, PUNT, but attraction-killers?

My advice: Instead of having an open and honest here-are-two-things-I-wanna-do conversation, PUNT, go with an indirect here-are-two-things-some-people-do conversation. Find a way to broach the topics of crossdressing and piss play without having to admit that they turn you on, e.g., go see a drag show (drag isn't crossdressing, of course, but it will allow you to broach the men-in-dresses subject generally) and find a porn film with one brief, not-too-hardcore piss scene in it and watch it together. Pay attention to her response. If she reacts in a neutral or positive way to men in dresses and/or piss play, lay those last two kink cards on the table. If she reacts negatively, you might just die with those wishes unfulfilled.

Pro tip: Nervous kinksters can screw up indirect here-are-two-things-some-people-do conversations by telegraphing disgust. If you set a negative tone, your wife is likely to pick up on that. So keep your reactions—at the drag club, during the porn—as neutral as possible.

**Hey everybody. I will be reading from my new book *American Savage* at the Commonwealth Club on June 11. See you there.**

**Find the Savage Lovecast (my weekly podcast) every Tuesday at [the stranger.com/music](http://the stranger.com/music). E-mail Dan Savage: [mail@savagelove.net](mailto:mail@savagelove.net) @fakedansavage on Twitter**



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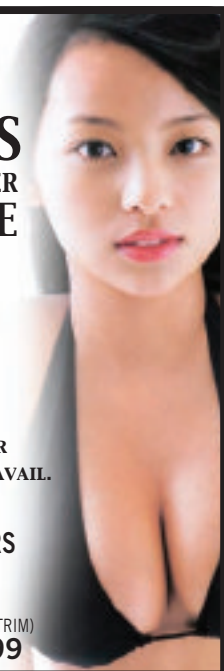
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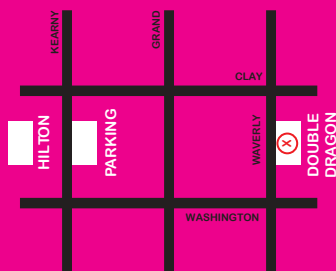
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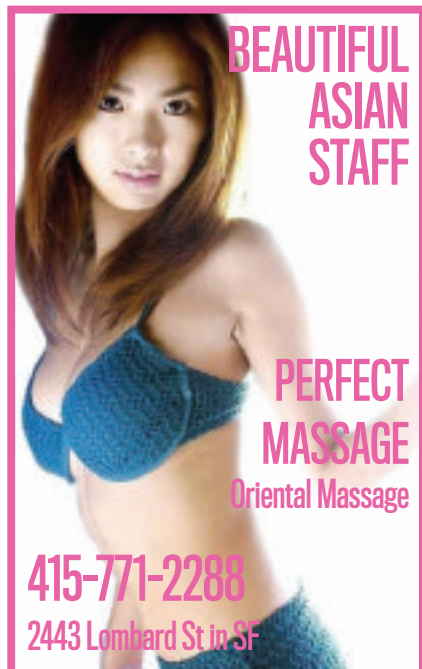


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### 185 Miscellaneous

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### 185 Miscellaneous

**HOUSE CLEANERS** Great opportunity for exp. independents! Determine your own hours and schedule. \$11.55-\$15.50 based on %; tips addl. References & some English required. (415) 239-1111

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**TELEMARKETERS WANTED** MUST HAVE PREVIOUS EXPERIENCE PART TIME EVENINGS \$12/HR + COMMISSION EMAIL RESUME kathryn@21stcenturyhomeimprovement.com

### 193 Employment Information

\$\$\$HELP WANTED\$\$\$ Extra Income! Assembling CD cases from Home! No Experience Necessary! Call our Live Operators Now! 1-800-405-7619 EXT 2450 http://www.easywork-greatpay.com (AAN CAN)

## 400 Buy-Sell-Trade

410 Antiques, Arts, Collections  
411 Appliances  
415 Auctions  
420 Auto & Truck  
423 Auto Parts  
425 Boats  
430 Clothing & Accessories  
432 Garage/Yard Sales  
433 Free  
435 Furniture  
437 Lost & Found  
440 Motorcycle  
445 Miscellaneous  
450 Pet Supplies  
455 Sports/Equipment  
460 TOOLS  
470 Tools

### 420 Auto/Trucks

\*\*\*\*\*  
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### 445 Miscellaneous For Sale

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## 500 Services

502 Community Events  
505 Automotive Services  
510 Bus Service  
515 Computer Services  
520 Financial Services  
525 Legal Services  
527 Legal Notices  
530 Misc. Services  
537 Adoption  
540 Travel/Getaways

### 527 Legal Notices

**FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0350001-00**  
The following individual is doing business as FURBALL FITNESS SAN FRANCISCO 1510 A Pershing Drive, San Francisco, CA :94129 This business is conducted by an individual. The registrant commenced to transact business under the above-listed fictitious business name on March 27, 2013. Sherilyn A. Villa This statement was filed with the Deputy County Clerk Melissa Ortiz of the City and County of San Francisco 4/24, 5/1, 5/8, 5/15

**FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0350761-00**  
The following individual is doing business as MOCHI RABBIT 830 Bush, St. Apt 201 San Francisco, CA : 94108 This business is conducted by an individual. The registrant commenced to transact business under the above-listed fictitious business name on APRIL 30, 2013 Devon Joseph Dunham This statement was filed with the Deputy County Clerk Melissa Ortiz of the City and County of San Francisco 5/8, 5/15, 5/22, 5/29

### 527 Legal Notices

**FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0350565-00**  
The following individual is doing business as 100watt Lighting 1459 18th St, San Francisco, CA : 94107 This business is conducted by an individual. The registrant commenced to transact business under the above-listed fictitious business name on APRIL 19, 2013 Jason Perkins This statement was filed with the Deputy County Clerk Maribel Jaldon of the City and County of San Francisco 5/8, 5/15, 5/22, 5/29

### 530 Misc. Services

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### 530 Misc. Services

**WANTS TO** purchase minerals and other oil & gas interests. Send details to P.O. Box 13557, Denver, Co 80201

### 535 Personal Services

**43 Year Old Chinese Woman** Looking for 45 year old+ man for long term relationship or possible marriage. Please call 415-933-4918 Party, June 8th. Please register early.

**DATING SERVICE** Asian American Connection. Looking for long term dating or possible marriage. Call 415-368-3192 for an Appt 4200 California St (at 4th Ave) #200 in SF Party, June 8th. Please register early.

### 537 Adoptions

**UNPLANNED PREGNANCY?** THINKING OF ADOPTION? Open or closed adoption. YOU choose the family. LIVING EXPENSES PAID. Abby's One True Gift Adoptions. Call 24/7. 866-413-6293. Void in Illinois/ New Mexico/Indiana (AAN CAN)



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Dr. Nancy J. Bohannon, a diabetes specialist in San Francisco, is conducting a research study of an investigational medication that may help reduce nerve damage for people with type 1 diabetes. If you choose to participate, you will receive a no cost, non-invasive test to help determine if you have early signs of diabetes nerve damage. You will also be compensated for time and travel.

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between St. John & St. James  
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